

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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## MISS KILMANSEGG AND HER GOLDEN

LEG.—In consequence of the great success of this Cantata, one more (extra) Performance will be given this season, Thursday afternoon, June 21, 4.30 precisely, at Grosvenor House (by kind permission of His Grace the Duke of Westminster), in Aid of the Organ Fund, St. Mary's, Bourdon Street. Tickets, One Guinea and 10s. 6d., to be had from Messrs. Novello and Messrs. Stanley Lucas. See page 354.

## FISHERIES INTERNATIONAL EXHIBITION.

MR. FRANK BRADLEY, Professor of the Organ, Trinity College, London, &c., &c., will give ORGAN RECITALS on MONDAYS and WEDNESDAYS, on Messrs. Lewis and Son's and Henry Jones and Sons' Organs in the East and West Gallery Sections of the above Exhibition. Programmes and hours of Recitals may be obtained gratuitously on application in the building.

## ROYAL ALBERT HALL, June 13.—ST.

JAMES'S HALL, July 11.—MR. and MADAME EDWYN FRITH'S CONCERT PARTY (under Royal Patronage) will appear as above. Dates booked: Ilfracombe, August 6, 7, 8, 9, 10, 11; Southend, October 8, 9, 10, 11, 12, 13; Plymouth, December; Town Hall, Huddersfield, March 4, 1884, &c. New Prospectus in July. Vacancy for Pianist for Ilfracombe and Southend, sharing terms only, also for Artists as at top. Vacancy for Resident Vocal Pupil to be "brought out," the most exceptional advantages in England. Yealm House, Netherwood Road, Kensington, W.

## ROYAL VICTORIA HALL, Waterloo Road.

S.E.—GRAND FLORAL CONCERT, on June 14. Distribution of Flowers, Sir G. A. Macfarren's "May Day," "Crowning the May Queen," May-Pole Dance, &c. Voices required to join the choir. Solos by members every Wednesday. Gentlemen amateurs required to join the band. Apply at the Hall on Wednesday evening, from 7 to 10. W. Sexton, Conductor.

## ST. ANDREW'S, Thornhill Square, Islington.—

HANDEL'S "SAUL" will be performed at a Special Service in this Church on WEDNESDAY, June 13, 1883, commencing at 7.30 p.m. The Oratorio will be reduced in length, but all the choruses will be sung.

## ST. JOHN'S CHURCH, Horselydown, South-

wark, DEDICATION FESTIVAL, FRIDAY, June 15. Services at 7, 8, 12.15, and 7.30 p.m. Stainer's Cantata "The Daughter of Jairus," with orchestral accompaniment, at the latter service. Mr. C. Warwick Jordan, Mus. Bac., Oxon., will preside at the organ.

RICHARD LEMAIRE,

Organist and Director of the Choir.

## COLLEGE OF ORGANISTS.—TUESDAY, June 5,

at 8, "Some Musical Ethics and Analogies," H. C. BANISTER, Esq.; TUESDAY, July 3, "Organ writers of the Nineteenth Century," F. J. SAWYER, Esq., Mus. Bac., F.C.O. The above meetings will be held at the Neumeier Hall, Hart Street, Bloomsbury. TUESDAY and WEDNESDAY, July 10 and 11, Examination for Associateship; Thursday, July 12, Examination for Fellowship; TUESDAY, July 17, Annual General Meeting. E. H. TURPIN, Hon. Secretary, 95, Great Russell Street, Bloomsbury, W.C.

## MUSICAL ASSOCIATION, 27, Harley Street, W.

On MONDAY, June 4, at 5 o'clock, a Paper will be read by D. J. BLAKEY, Esq., "On the Velocity of Sound in Air."

JAMES HIGGS, Hon. Sec.

9, Torrington Square, W.C.

## KING'S COLLEGE, Cambridge.—Choristers.—

There will be an EXAMINATION on TUESDAY, July 10, for at least FOUR CHORISTERSHIPS. The Choristers receive a classical education, and are lodged and boarded by the College. Candidates between nine and eleven years of age preferred. Applications to be addressed to the Junior Dean, King's College, Cambridge, before June 20.

## KING'S COLLEGE, Cambridge.—A CHORAL

SCHOLARSHIP (for a Tenor voice) value £90 a year for three years, will be offered for competition at this College on July 11, 1883, among candidates under twenty-five years of age. Besides proficiency in music a knowledge of elementary classics and mathematics will be required. Further information will be given by the Senior Dean, King's College, Cambridge, to whom testimonials as to character and musical ability should be sent not later than June 12.

## LEADING BOY WANTED for a Church at

Forest Hill. Salary, £10. Apply, by letter, to Mr. Smyth, music-seller, London Road, Forest Hill.

## SINGING BOYS WANTED, able to read Music.

Voice C to C in Alto. A free education with salary from £5 to £10 a year. Address, Carlton C. Michell, 31, Osney Crescent, Camden Road, London, N.W.

## OXFORD.—NEW COLLEGE.—CHORISTERS

WANTED. Trial of BOYS' VOICES on FRIDAY, June 15. For particulars apply to the Precentor, New College, Oxford.

## CHOIR BOYS.—WANTED for a Chapel at

Peckham, about half a dozen YOUTHS with GOOD VOICES, for Sunday morning and evening, and one evening in the week for practice. A thorough classical and commercial education will be given, or a small payment for their services. A knowledge of music absolutely necessary. Apply, personally, to Beta, 2, Walmer Villas, Avondale Road, Peckham, on the evenings of Tuesday, between 8 and 9, or Thursday and Saturday, between 6 and 7.

## BOYS with good voices WANTED for the Choir

of Holy Trinity, Upper Chelsea. Apply to the Organist after Sunday or Wednesday evening services, or address, Mr. Frederick Williams, 2, Poet's Corner, Westminster.

## WANTED immediately for Derby School, a good

TREBLE VOICE; must be able to read. For further particulars apply to Mr. W. L. Dodd, The School, Derby.

## TO CHOIR BOYS.—WANTED, an experienced

VOICE for the Choir of St. Paul's, Vicarage Gardens, Kensington. Sundays only at 11 and 7 (and practices). Salary, £10. No one need apply without excellent recommendations as to ability and character. Address, H. Flowers, Esq., Assistant Organist, St. Mary Abbott's Church, Kensington, W.

## ALTO REQUIRED for St. John's Church, Horsely-

down, Southwark. Salary, £20. Good reader indispensable. Apply to Richard Lemaire, Organist and Director of the Choir.

## AN ALTO WANTED for the Choir of All Saints'

Church, Blackheath. Salary £15. Apply to Mr. C. E. Tinney, Park Villa, Bennett Park, Blackheath, S.E.

## WANTED, a few LADIES and GENTLEMEN

to complete the Voluntary Choir at St. Mary's, Seymour Street, Euston Square. Two Sunday services and Thursday rehearsal. Choral Evensong. Good voices and fair reading necessary. Apply to the Organist after either of the Services.

## ST. PAUL'S, Wilton Place.—BASS, TENOR

and ALTO VOICES WANTED for the Choir, which is being enlarged. Services: Sundays, 11.0, 3.30, 7.0. Certain Festivals, 11.0 and evening. Weekly Rehearsal, Friday at 7. Stipend £25, with some extra fees. Applicants must be communicant members of the Church of England. Apply to Rev. J. B. Powell, The Clergy House, St. Paul's, Wilton Place, S.W.

## TENOR REQUIRED for St. John's Wood Presby-

terian Church. Salary £15. Duties, Two Sunday Services and Wednesday evening Service, followed by rehearsal. Must have a good strong voice, and be a good reader. Apply, by letter only, to Mr. F. G. Edwards, 49, Clifton Hill, N.W.

## TENOR WANTED, St. Paul's, Herne Hill. £10.

Anthems and Services are sung. Address, H. L. Morley, 191, Camberwell New Road.

## MAGDALEN COLLEGE, Oxford.—There will

shortly be a VACANCY for an ACADEMICAL CLERK in Magdalen College, for which a BASS VOICE will be required. The examination and trial will take place on TUESDAY, June 19, at 10 a.m. Candidates can learn particulars by applying to the Dean of Divinity.

## WANTED, BASS VOICES for a West London

Church. Fair remuneration offered. Apply, Clericus, Messrs. Nunn and Co., 9, Netherwood Road, West Kensington Park, W.

## BASS WANTED for Church of St. Stephen, East

Twickenham. Good sight reader. Salary, £10. Also good leading TREBLE BOY. Salary, £5. Address, Mr. Frank Figg, Petersham, S.W.

## A YOUNG Professional Man (Assistant Organist

to the late James Coward, of the Crystal Palace), now holding an appointment near London, is open to an ENGAGEMENT as ORGANIST and CHOIRMASTER at a Church where there is a good Anglican service, good organ, and an opening for a Choral Society. The neighbourhood of Rochester, Dartford or Maidstone preferred. Communicant. Highest references. Address, "Gamba," Messrs. Novello and Co., Queen Street, City.

## WANTED for St. Luke's Church, Woodside, a

CHOIRMASTER to conduct and instruct a small choir, one capable of finding from four to six voices preferred. Apply, by letter, to "Churchwarden," 6, Enmore Park, South Norwood, S.E.

## PROFESSIONAL NOTICES.

MISS E. A. BLACKBURN (Soprano).

For Oratorios, Concerts, &amp;c., 30, Woodview Terrace, Manningham, Yorks.

MISS FRASER BRUNNER (Soprano Vocalist).

For Oratorios, Operatic, or Ballad Concerts, address, 44, Icknield St., or Messrs. Rogers and Priestley's, Colmore Row, Birmingham.

MISS FANNY CHATFIELD (Soprano)

(Pupil of Dr. Hiller, Signor Marchesi, A. Randegger, Esq., and Sir Julius Benedict). For Oratorios, Concerts, Lessons, &amp;c., address, 8, Silchester Road, St. Leonard's-on-Sea; or care of London Music Publishing Company, 180, Oxford Street, W.

MISS FARBSTEIN (Soprano)

(Of the St. George's Hall and Covent Garden Promenade Concerts, London.) Address, 20, Story Street, Hull; or Mr. N. Vert, 52, New Bond Street, London.

MISS FUSSELLE (Soprano)

(Pupil of Madame Sainton-Dolby). For Concerts, Oratorios, &amp;c., 37, Harrington Square, N.W.

MISS BESSIE HOLT, R.A.M. (Soprano)

(Of the London, Manchester, and Newcastle Concerts). Address, Rawtenstall, Manchester.

MISS EMILY PAGET (Soprano)

(R.A.M. Certificated and Medalist for Singing). Is open to engagements for Oratorios, Concerts, &amp;c. Address, 19, Lloyd Square, London.

MRS. ALFRED J. SUTTON (Soprano)

Is open to engagements for Concerts and Oratorios, 54, Duchess Road, Edgbaston, Birmingham.

MADAME CLARA WEST (Soprano).

MISS LOTTIE WEST (Contralto). For Oratorios, Cantatas, Vocal Duets, Ballads, &amp;c. Beethoven Villa, King Edward Road, Hackney, London.

MISS AGNES MARY EVERIST (Contralto).

For Operas, Concerts, Oratorios, &amp;c., address, 59, Camden Square, N.W.

MISS PATTIE MICHIE, L.A.M. (Contralto).

For Concerts, Oratorios, Dinners, Lessons, &amp;c., 65, Park Walk, Fulham Road, S.W.

MISS AMY SARGENT (Contralto).

Concerts, Oratorios, Lessons, 17, Busby Place, Camden Road, N.W.

MR. LEONARD E. AUTY (Tenor).

For Oratorios, Concerts, &amp;c., 37, St. Paul's Street, Huddersfield.

MR. MARTIN FROST (Tenor)

(Pupil of Mr. Montem Smith). For Oratorios, Concerts, &amp;c. Terms moderate. Address, 8, Tachbrook Street, Pimlico, S.W.

MR. J. AUSTIN HERBERT (Tenor).

For Oratorios, Concerts, &amp;c., address, 277, Brunswick Road, E.

MR. EDWARD LEVETUS (Tenor).

For Concerts, Oratorios, &amp;c., 54, Warrington Crescent, Maida Vale, W.

MR. A. MONTAGU SHEPHERD, R.A.M. (Tenor).

For Concerts and Oratorios, 30, Oakley Crescent, Chelsea, S.W.

MR. S. THORNBOROUGH (Tenor).

For Oratorios, Concerts, &amp;c., address, 23, Brunswick Street, Chorlton-on-Medlock, Manchester, or 27, Storey Square, Barrow-in-Furness.

MR. JAMES HAILES (Baritone).

For Oratorios, Concerts, &amp;c., address, Parade, Epsom.

MR. FRANK MAY (Bass).

Evill Prize Holder and Medalist of Royal Academy of Music.

Pupil of Mr. W. H. Cummings. For Oratorios, Concerts, &amp;c., address, Messrs. Weekes and Co., 14, Hanover Street, W.

MISS ROSA MACFARREN (Soprano Vocalist,

Pupil of Mr. Geo. F. Grover) open to accept ENGAGEMENTS for Oratorios, Concerts, &amp;c. For vacant dates and terms, address Geo. F. Grover, 258, Kennington Road.

MASTER FRANK CHARLTON (Soprano).

For Church Festivals, Concerts, &amp;c. For terms and vacant dates, apply to Mr. C. Colman, 1, The Cedars, Clapham Common, S.W.

MISS MARCELLA CLARK has REMOVED to

23, Nottingham Place, York Gate, where all letters with regard to teaching and professional engagements must be addressed.

MR. JOHN PROBERT (Tenor) requests that all

communications respecting ENGAGEMENTS be addressed to him, care of Reid Bros., 436, Oxford Street, W.

MISS F. LOCKWOOD, Harpist to the Carl Rosa

Opera Company. London address, 6, Frederick Place, Gray's Inn Road, W.C.

MR. EDWARD HALL (Tenor) will sing at St. James's Hall, May 23; Notting Hill, 26; Hornsey, 29; Cannon Street Hotel, 30; Holborn Town Hall, June 7; St. James's, 11; Royal Albert Hall, 13; Neumeyer Hall, 1; Ilfracombe, August 6 to 11; Southend, October 8 to 13. Numerous other dates booked and pending. For terms, &amp;c., address, 89, Windsor Road, N.

MR. FRANK H. CELLI (late Carl Rosa Opera, Royal Italian Opera, &amp;c.) is prepared to accept ENGAGEMENTS for Concerts, Oratorio, &amp;c. Address, care of Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MR. ARTHUR DOREY (Organ and Pianoforte).

For Pupils, Engagements for Concerts, &amp;c., 68, Woodstock Road, Finsbury Park, N.

MR. W. H. JUDE (Principal of the Liverpool

Organ School) has made arrangements to give a series of ORGAN RECITALS throughout England during June and July. Performances in London and the neighbourhood from July 2 to 13. For vacant dates en route, address, 33, Abercrombie Terrace, Liverpool, or 201, Regent Street, London.

DR. ALLISON instructed by Post Candidates who passed RECENT UNIVERSITY EXAMINATIONS for the DEGREES of MUS. DOC., Oxon., October, 1882; 1st MUS. BAC., Oxford, February, 1883; Mus. Bac. Oxford, Cambridge, and Dublin. Dr. Allison prepared many Candidates who "Passed with Honours" Royal Academy of Music Local Examinations, Licentiatehip, Royal Academy of Music, F.C.O. (1883), and every Musical Examination open to the public. Every branch of Theory of Music, Orchestration, and Revision of Compositions, by Post to Correspondents in Europe and America. Personal instruction in Singing, Organ, and Pianoforte-playing, CAMBRIDGE HOUSE, 68, NELSON STREET, MANCHESTER.

HERR A. HOERING, 1, Cambridge Road, Teddington, continues to TEACH the Art of Playing MUSIC from MEMORY on the PIANO or any other instrument, personally or by correspondence. For prospectus, containing numerous testimonials from pupils, list of publications, terms, &amp;c., apply as above.

MR. C. FRANCIS LLOYD, Mus. Bac., Oxon., L.Mus. T.C.L., gives LESSONS in HARMONY, COUNTERPOINT, &amp;c., by Post. Address, Market Place, South Shields.

MR. E. BURRITT LANE, L.Mus.T.C.L. (Tallis

Gold Medalist, 1880), begs to announce his REMOVAL to 38, London Road, Twickenham. Tuition in Harmony, Counterpoint, &amp;c., personally or by correspondence.

MR. E. DAVIDSON PALMER, Mus. Bac., Oxon.,

Author of "What is Falsetto?" "Pronunciation in Singing," &amp;c., gives LESSONS in VOICE-TRAINING and SOLO-SINGING at his residence, 19, Gladesmore Road, Stamford Hill, N.

DR. CROW, of Ripon Cathedral, teaches HARMONY, COUNTERPOINT, FUGUE, &amp;c., by correspondence.

MR. W. H. TUTT, Mus. Bac., Cantab., L.R.A.M.,

teaches HARMONY, COUNTERPOINT, ACOUSTICS, &amp;c., by correspondence. Address, Ashburne, Derbyshire.

LESSONS by Post in HARMONY, COUNTERPOINT, COMPOSITION, &amp;c., on a new and highly successful system. Terms very moderate. Address, A. B. C., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANO, HARMONY, SINGING.—F. SEWELL. SOUTHGATE visits and receives Pupils. Conductor of several Choral Societies. Accompanist. Apply, 14, George Street, Manchester Square, W.

MR. ROBERT RAYNHAM.—LESSONS in SINGING and ITALIAN. Three years in Milan under Signor Sangiovanni and Professor Uberti. 30, Cromwell Grove, West Kensington Park, W.

HARMONY and COUNTERPOINT, &amp;c.

LESSONS by CORRESPONDENCE. Very moderate terms. A. Mus., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MR. R. STOKOE, Mus. Bac., Cantab., F.C.O.,

receives PUPILS for Instruction in the following subjects: Organ, Pianoforte, Harmony, and Composition, personally or by correspondence. 14, Down Street, Piccadilly.

BETHNAL GREEN ROAD CHAPEL.—Mr. G.

F. TUVERTON, G.T.S.C., will hold a CLASS, on FRIDAY EVENINGS, for the study of Vocal Music on the Tonic Sol-fa system, and will commence the same by a free Public Lecture on "The Relationship of the Tonic Sol-fa to the Staff Notation," on TUESDAY, June 15. Chair taken at 8 o'clock by Rev. W. Harvey Smith.

Terms for Class Elementary Certificate, 1s. 6d. per quarter. See Bills.

THE LONDON CONSERVATOIRE OF MUSIC.—

Principal, Mr. Lansdowne Cottell.—The directors offer the highest class musical education, introductions for young musicians desiring engagements, and free scholarships for talent. Complete orchestra and choir. Prospectus, Hon. Sec., 6, Tavistock-square.

ORGAN PRACTICE.—Three manuals and pedals.

One Shilling per hour. The South London Organ Studio, 343, Coldharbour Lane, close to Brixton Station.

ORGAN PRACTICE (in the City) upon a com-

plete instrument. Three manuals and independent pedals &amp;c.; blown by engine. Willis, 29, Minories.

## Mr. Stedman's Musical Agency

(Established for the transaction of all Musical Business, Professional and General),

12, BERNERS STREET, LONDON, W.

### TO CONCERT-GIVERS AND ENTREPRENEURS GENERALLY.

**MR. STEDMAN** begs to inform Projectors of Concerts, Managers of Operas, Operettas, and Entrepreneurs generally that he is prepared to arrange for large or small parties of artists of all positions in the profession, and for Concert Tours. All details of management undertaken without the slightest trouble to those favouring Mr. Stedman with their wishes. Terms upon application.

### TO THE CLERGY.

**MR. STEDMAN** begs to inform the Clergy that he has established a REGISTRY of ORGANISTS, CHOIRMEN, and CHORISTERS seeking APPOINTMENTS, which is open to their inspection, and they are invited either to call or to write stating their requirements. From his personal knowledge of the qualifications of Organists and Singers, Mr. Stedman is able to give the Clergy valuable information as a guide to selection. CHURCH FESTIVALS arranged and carried out in all details.

### CHOIR-BOYS.

**MR. STEDMAN** is prepared to supply good SOLO CHOIR-BOYS for Church Festivals, Choral Weddings, Concerts, &c.

### MUSIC FOR BANQUETS, &c.

**MR. STEDMAN** undertakes the music (and all the necessary details) for Banquets of City Companies, Masonic Lodges, &c., at the shortest notice.

### ORCHESTRAS AND CHOIRS.

**MR. STEDMAN** is prepared to provide CHOIRS and ORCHESTRAS for the performance of Oratorios and Cantatas.

**MR. STEDMAN** will be happy to advise his clients upon all professional matters, confidential or otherwise, either by letter or personally by previous appointment at his Offices, 12, Berners Street, London, W.

**ROYAL CRITERION GLEE PARTY** (Five Performers, with or without HANDBELLS). First-class performance, suitable for Garden Parties, at Homes, Banquets, &c. Address, Mr. Harry Tipper, 118, The Grove, Hammersmith.

**ORGAN LESSONS or PRACTICE, 36, STRAND** (four doors from Charing Cross), and at St. Michael's, Lorn Road, Brixton Road, S.W., on fine two-manual C. ORGAN (HILL and SON). PEDALLING specially taught. W. VENNING SOUTHGATE, "The Strand Organ Studio," 36, Strand, W.C. Established 1867.

**ORGAN PRACTICE.**—Three manuals, and Pedal Organ, 18 stops, blown by Hydraulic Engine. Terms, strictly inclusive, ONE SHILLING PER HOUR, at Biennershasset's Organ School and Studio, 14, Vernon Street, Pentonville, W.C.

Sole Agent for THE HYDRAULIC ORGAN BLOWER. Cheapest, simplest, best, and most effective.

Agent for W. Chincock Dyer's Patent Action for Attaching Organ Pedals to Pianofortes.

Particulars and estimates as above, free. Inspection invited.

**MUSIC SCHOOL.—CHURCH OF ENGLAND HIGH SCHOOL FOR GIRLS** (Limited), 6, Upper Baker Street, Regent's Park.—Head Music-Mistress, Miss Macirone, late Professor of Royal Academy of Music. Fees, two or three guineas a term. Pupils not in the school pay an entrance fee of one guinea. The Music School Trinity term will end July 27. Half-term will begin June 18. Music Scholarships were awarded by Professor Macfarren, May 11. F. J. HOLLAND, Chairman.

**ROYAL ACADEMY of MUSIC** (Lady certificated) late Pupil of G. A. Macfarren, Principal, desires ENGAGEMENT as Visiting Governess, Pianoforte and Harmony, Family or School (References, G. A. Macfarren). Private lessons. Miss Villiers, Royal Academy, Tenterden Street, Hanover Square.

**MUSIC and SINGING GOVERNESS** requires a Home in School or Private Family, with use of Pianoforte two and a half hours each day. Offers in return four hours' daily instruction (Fridays excepted). W. H. W., 9, Spalding Terrace, Tufnell Park, N.

**TO MUSICAL CONNOISSEURS** to whom PERFECT PIANOFORTE TUNING is a *sine qua non*. Terms on request. Thos. Dunkley, 44, Great Marlborough Street, W. ("The Lute" Office).

**TO MUSICAL SOCIETIES in LANCASHIRE.**—A clergyman, Mus. Bac., will give his SERVICES as Conductor of good Society for next season. Apply, B.A., care of Mr. C. E. Craven, Union Street, Halifax.

**MR. ALBERT LOWE**, the ORGANIST and DIRECTOR of the Choir of St. Stephen's, South Kensington, Hon. Examiner to the Royal College of Music, Conductor, Composer, Public Performer, &c., will be at liberty at Michaelmas to accept an APPOINTMENT similar to the one he has now held since 1867. Regular communicant. For all particulars, address, 10, Earl's Court Gardens, London, S.W.

**ORGANIST and CHOIRMASTER WANTED** for St. Edmund's, Northampton, Anglican music. Surplined choir. Choral celebrations. Immediate engagement. New organ. Apply, with testimonials, to the Vicar or Churchwardens.

**ORGANIST and CHOIRMASTER WANTED**, at the end of June, for Brampton Church, Cumberland. Salary £50. Apply to the Vicar.

**ORGANIST**, who will also act as Choirmaster, WANTED, in July, for the Baptist Chapel, West Street, Rochdale. Instrument new, 3 manuals, 39 stops. Applications, with testimonials, and stating salary required, to be sent, not later than June 15, to Mr. Richard Watson, Thrum Hall, Rochdale.

**A GENTLEMAN is REQUIRED as ORGANIST and CHOIRMASTER** at St. Peter's Church, Bayswater. He must be a competent player and be thoroughly able and willing to train and instruct the Choir in Church Choral Services. Salary £100. Applications to be addressed to the Rev. Henry Leach, St. Peter's Vicarage, 88, Kensington Park Road, Bayswater.

**ASSISTANT PUPIL.—WANTED**, a Young Man as above. Board, lodging and advanced lessons in return for services. Must play organ and be able to give elementary pianoforte lessons. Mus. Bac., 3, Albion Terrace, Ramsgate.

**THE ORGANIST of an Oxford College is prepared** to DEPUTISE between June 20 and September 30, in return for board and lodging. Address, Organist, care of Charles H. Lloyd, Esq., M.A. and B.Mus., Ch. Ch., Oxford, to whom reference is permitted.

**THE ORGANIST and CHOIRMASTER** of Cirencester Abbey desires RE-ENGAGEMENT; 14 years' Cathedral experience. Address, as above.

**ORGANIST (Temporary or Deputy).** A Cathedral Organist (Colonial) on leave until Michaelmas DESIRES WORK. Good Teacher. Organist, 2, Brûyère Place, Bexley Heath, S.E.

**CLERGY and ORGANISTS.**—Advertiser OFFERS his gratuitous SERVICES to assist Organist where a good service is the rule; or would undertake sole charge where the duty is light. Used to Choral Service at a prominent London church. Would probably live in neighbourhood if in town or suburbs. Amateur, 206, Cornwall Road, W.

**EXCHANGE.**—The Organist of Christ Church, Cannes, France, wishes to EXCHANGE his Post for a similar one in England. Stipend £100 for the Season, October 1 to May 31. Two-manual organ by Walker. Winter very mild. £60 to £80 accepted as an equivalent, with good organ. All letters will be answered if a stamp is inclosed for reply. Address, on or before June 9, A. E. Stogdon, Barton Stacey Vicarage, Winchester.

**TO CLERGYMEN.**—A Young Man, well connected, desires to meet with a SITUATION as ORGANIST at a Village Church. Anglican services. Can train choir. Midland Counties preferred. Address, W. A., care of Mr. Lucas, The Close, Salisbury.

**YOUNG ORGANIST**, with rare ability and testimonials, wishes to assist Organist and Choirmaster of large church, for which he would require tuition in Theory, &c. S. Ford, Sandbach.

**ORGANIST and CHOIRMASTER.**—Lady, experienced, desires RE-ENGAGEMENT. Good references. Address, Organist, Abbots Langley, Herts.

**ORGANIST.**—A Lady desires an ENGAGEMENT in London. Held present post 14 years. Good references. Used to training and leading choir. Nonconformist. E. A. T., 31, Kepler Road, Clapham, S.W.

**ORGANIST** desires RE-ENGAGEMENT. A thorough musician with excellent testimonials. Address, Organist, 2, Esk Cottages, Field Road, Forest Gate, E.

**ORGANIST and CHOIRMASTER** seeks RE-ENGAGEMENT. Thirteen years' experience. Excellent testimonials. Z., care of Ashdown, 19, Hanover Square.

**WANTED**, in September, by a Young Lady, an ENGAGEMENT as MUSIC TEACHER in a School. London preferred. Four years' study in Germany. Address, W. M. C., 6, Lansdown Place East, Bath.

**MUSICAL.**—Advertiser desires EMPLOYMENT where tact and intelligence, good appearance and address would be required. Business habits. Can play Organ, Piano and Harmonium fairly. Address, Y. E. W., care of Mr. Stanford Young, 85, Warwick Street, Fimlico, S.W.

## TRINITY COLLEGE, LONDON.

## HIGHER EXAMINATIONS FOR DIPLOMAS, SPECIAL CERTIFICATES, &amp;c.

The Higher Examinations for Diplomas of Licentiate and Associate in Music and Special Certificates in Pianoforte, Organ, Singing, Harmony, Counterpoint, Choir Training, General Musical Knowledge, &c., will be held during the week ending July 14 next. The last day of entry is June 25, 1883.

The Examination Papers previously set for Diplomas and Special Certificates in Harmony, Counterpoint, Instrumentation, and Choir Training or Management, may be had in a collected form, price Two Shillings and Sixpence, of Mr. W. Reeves, 185, Fleet Street, London, E.C., and Messrs. A. Hammond and Co., 5, Vigo Street, W.

## LOCAL EXAMINATIONS IN PIANOFORTE PLAYING, SOLO SINGING, &amp;c.

Arrangements have been made for holding Examinations in Pianoforte Playing, &c., during the current term, at the following Local Centres:—

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Further arrangements are also being made for holding these Examinations at other Centres, but the dates are not yet fixed. Local Secretaries and Principals of Schools desirous of arranging for other Examinations of the same kind should apply at once to the Secretary, of whom copies of the Regulations and of the official List of Pieces, &c., may be obtained.

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TRANSLATED FROM THE GERMAN

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# THE MUSICAL TIMES

## AND SINGING-CLASS CIRCULAR.

JUNE 1, 1883.

### ROYAL COLLEGE OF MUSIC.

THE College was inaugurated on the 7th ult. by his Royal Highness the Prince of Wales. At present it occupies the building formerly used by the National Training School for Music at Kensington, and facing the west side of the Albert Hall. The building is not adapted to large assemblies, and the ceremony, we are told in the report in the *Times*, from which we are about to quote further, had necessarily somewhat of a private character: "The Prince of Wales, the President and, it may be added, the founder of the institution, accompanied by the Princess of Wales and the Princes Victor and George, the Duke and Duchess of Edinburgh, and Princess Christian, arrived about noon at the College, where their Royal Highnesses were received by the trustees, the Duke of Westminster, K.G., Lord Charles Bruce, M.P., Sir Richard Wallace, M.P., and Sir John Rose, the Director, Mr. George Grove, D.C.L., and the honorary secretary, Mr. Charles Morley, and were at once conducted to a room on the second floor, in which the ceremony was held. Among others present were the Prime Minister and Miss Gladstone, the Archbishop of Canterbury and his chaplain, the Rev. Randall Davidson, Earl Cadogan, the Bishop of Bath and Wells, Lady Folkestone, Lieutenant-General Sir Dighton Probyn, V.C., Sir Philip Cunliffe-Owen, Miss Courtenay, Sir Charles and Lady Freake, the Lord Mayor (Mr. Alderman Knight), Sir J. Whittaker Ellis, Sir H. Thring, Sir Samuel and Lady Wilson, the Treasurers of the College, Baron Ferdinand de Rothschild and Mr. T. P. Chappell; Mr. Henry Morley, Sir Julius Benedict, Professor Macfarren, Mr. Charles Hallé, Mr. Henry Leslie, Sir George Elvey, Madame Jenny Lind-Goldschmidt, Madame Arabella Goddard, Mrs. Stirling, Mrs. Madge Kendal, Mr. Arthur Sullivan, Mus. Doc., Dr. Bridge, Dr. Stainer, Mr. Joseph Barnby, and Mr. Eaton Fanning. Mr. John Francis Barnett, Mr. Charles Godfrey, Mr. Henry Holmes, Mr. Henry Lazarus, Mr. Walter Parratt, Mus. Bac., Oxon.; Mr. C. Hubert Parry, Mus. Doc., Cantab.; Herr Ernst Pauer, Mr. C. Villiers Stanford, Mr. John Thomas, and others of the professional body of the College. The Archbishop of Canterbury offered the following special prayer: 'O God, who art the only author of order and beauty, bless, we beseech Thee, this College to the perfecting of science and skill in Thy pure gift of music; and grant that the good intent of its Founders may be so answered in the diligence and virtue of its students that both the restful delight of man and the glory of the Divine worship may be enhanced ever more and more; through Jesus Christ our Lord. Amen.' The collect 'Prevent us, O Lord' and the Lord's Prayer closed the religious service."

At the conclusion of the ceremony the Royal party visited in turn all the class-rooms in the building, where the students and pupils were already in their places, with the professors of the various departments of instruction. So that the mechanism of the new conservatorium was set to work at once, and has already been busy for at least three weeks in a mission of a more than usually comprehensive nature; designed ultimately to collect and promote the latent musical talent not only of London and the home counties, and of the United Kingdom, but of India and the colonies and even of the United States

and all English-speaking countries and nations. With these more than national and even more than Imperial objects the College commences with a subscribed fund amounting to £110,000; by the aid of which, and as a bold but wise beginning, fifty scholarships have been established. Of these, thirty-five confer a free education in music, and fifteen provide not only a free education, but also a maintenance for the scholars. Half the scholarships are held by boys and half by girls. "London, with its vast population," said the Prince of Wales in his inaugural speech, "sends only twelve out of the fifty. The remaining thirty-eight come as follows: twenty-eight from fourteen different counties in England, two from Scotland, six from Ireland, one from Wales and one from Jersey." The scholars were selected from 1,588 candidates examined by local boards. Subsequently 480 were sent up for a final examination conducted by the various professors at the College in Kensington. The result was the unanimous election of seventeen scholars for the pianoforte, thirteen for singing, eight for the violin, six for composition, two for the violoncello, one for the organ, one for the clarinet, one for the flute and one for the harp. In addition to the fifty scholars, forty-two persons have entered their names as paying students in the College. The professors chosen by the committee of directors are—for the piano, Mr. Pauer, Madame Arabella Goddard, Mr. Franklin Taylor and Mr. John Francis Barnett; for singing, Madame Lind-Goldschmidt, Mr. Deacon and Signor Visetti; for the violin, Mr. Henry Holmes and Mr. Gompertz; for the organ, Mr. Walter Parratt; for counterpoint and composition, Dr. Bridge, Mr. Villiers Stanford and Dr. Hubert Parry. "Among the professors of other instruments," said Dr. George Grove in the spoken address he presented to his Royal Highness at the opening of the College, "are the honoured names of Harper, Lazarus, Thomas and other ornaments of the English school. Declamation will be specially cared for; and for this the names of Mrs. Kendal and Mrs. Arthur Stirling—(cheers)—are sufficient guarantee." Dr. Grove took occasion to remind the Prince and the world again that the hope so long entertained that the Royal Academy of Music would join in the project—the College of Music—had "unfortunately been dissipated." This gave rise to the following letter, which appears in the *Times* simultaneously with and annexed to the report of the opening ceremony:—

"Sir,—Having had the privilege to be present at the opening of the Royal College of Music to-day, I cannot but believe that Mr. Grove's statement may be misinterpreted, in which he said that the hopes had been dissipated of alliance between the new institution and the Royal Academy of Music; and I feel that the fact should be made known that such dissipation has not resulted from unwillingness of the Academy direction to meet the views of his Royal Highness. In proof of this I quote an extract from the report of the present year of the Committee of Management, and shall be greatly obliged if you will give it publicity through the *Times*: 'Your Committee have to state that the communication to his Royal Highness the Prince of Wales, embodying the resolution passed at your adjourned meeting on March 25, 1882, has been acknowledged by the secretary of his Royal Highness without comment. This communication included a transcript of your reply to the invitation of the Lords of the Privy Council for remarks on the petition of his Royal Highness for a charter for a Royal College of Music in June, 1880, stating the elasticity of the charter of this institution, and offering to modify the working of the Academy in any way, according to this charter, that might meet the views of the Prince of

Wales.—I am, dear Sir, yours faithfully, W. MACFARREN.—Royal Academy of Music, Tenterden Street, Hanover Square, London, May 7."

In the eloquent speech delivered by his Royal Highness the Prince of Wales a far higher view was taken of the mission of the College than might have been suggested even by national musical requirements, much less local rivalries. With that genuine kindness, always the soundest basis of good taste and happy allusions, his Royal Highness expressed the deep personal gratification he felt at the manner in which the country had replied to his appeal for aid in establishing the College. The sincerity of the Prince's words may open the hearts and purses of many whose minds are not usually sensitive to the claims of mere music. We have not the slightest doubt that before long the whole sum needed to worthily accomplish the intentions of the founders of the College will be subscribed by the nation. Meanwhile, there is no object in pandering to our national failing—hypocrisy—and slurring over the fact that the £110,000 subscribed, equal to a twelve-thousandth part of the national income, or to about one-third of a farthing per head of the population, is by no means munificent or encouraging. The subscription is the result of fourteen months' whipping of the country, since the bishops, ministers, clergy of all denominations, the nobles and municipal dignitaries of the kingdom assembled in the banqueting room of St. James's Palace, and swore fealty to the designs of the Prince of Wales and his Royal brothers in regard to the establishment of a College of Music. Boxes for voluntary contributions in the streets and lanes would have produced more. There are, of course, abundant reasons for this apparent niggardliness. Some of these reasons are political, some religious, and others are only moral and even musical. But the main reason is that whilst the heart of the country is true to the project and to the Prince, the national intellectual bias is opposed to what it is pleased to consider non-essentials. We are all honourable men and lovers of music; but, to the ordinary educated Englishman, music is an abstraction until united with some essential, such as sectarian opinion, or utilised for charitable purposes, or made incarnate in a brass band ministering to the works of the flesh and of fashion. Few men know more of the world than his Royal Highness the Prince of Wales. He knows thoroughly the small difficulties in the way of his musical enterprise, and he will overcome them, for they are really not serious when once we face them without circumlocution. English society is immensely ovine. When any distinguished personage—a judge, for instance—takes off his mask, the press and the well-dressed crowd quickly follow the example. The Prince of Wales has told us that amongst the successful competitors for scholarships in the new College were a mill-girl, the daughter of a bricklayer, the son of a blacksmith, and the son of a farm labourer. Each of these is, perhaps, drawn from some particular fold and will be watched by anxious shepherds who will only be partially reassured by being told, in the words of the Prince of Wales, that among the higher objects of the Royal College of Music are the discovery of latent musical ability, and the extension to those who, with natural gifts, have been blessed with little of this world's goods, of the opportunity of obtaining instruction, and joining together in the study of an art which softens asperities, inspires kindly feeling between various classes and proves that all mankind are kin—an art that, as he says, is in the best sense the most popular because, at the least expense, it provides for the happiness or pleasure of the greatest

number. "The time has come," said the Prince, "when class can no longer stand aloof from class, and that man does his duty best who works most earnestly in bridging over the gulf between different classes which it is the tendency of increased wealth and increased civilisation to widen. I claim for music the merit that it has a voice which speaks in different tones, perhaps, but with equal force to the cultivated and the ignorant, to the peer and the peasant. I claim for music a variety of expression which belongs to no other art, and therefore adapts it more than any other art to produce that union of feeling which I much desire to promote."

These words are genuine, and are not the words of common liberalism or of common benevolence. They are redolent of the political philosophy of the day. In their very nonconformity we lose sight of the presence of the Archbishop of Canterbury. With the remembrance of such frankness and universal liberality on the part of the President of the Royal College of Music, it cannot possibly happen that the purse-strings of the nation will be tightened by narrow prejudices, local jealousies, provincial vanities, obsolete economic doctrine, intellectual fastidiousness or any of the smaller causes which might induce the general public to discuss the *cui bono* of the new institution. It is at present a question for the general public. As for the musical world, it will have ample time to mature its judgment and suggest changes after the College is in working order.

#### A BIRTHDAY LETTER FROM WAGNER TO HIS MOTHER.

THERE can be little doubt that the publication of the collected letters of many of our most eminent composers has been the means of enabling the public to form a more accurate estimate of the inner nature of the creators of those eloquent works which have raised music to its present high position than can be gained by a perusal of biographies which, however carefully compiled, are too often coloured with the opinions of the writers. It has been truly said of literary men that the habit of expressing themselves in studied phrases—and perhaps a vague presentiment of the possibility of anything from their pen being some day published—prevents them, even in their most confidential communications, from talking upon paper with the same freedom which they would adopt in ordinary conversation. Musical composers, however, can in no degree be influenced by such considerations; and in their letters, therefore, we find that unreserved and spontaneous reflection of the feeling of the moment which constitutes their real charm; such mental photographs, indeed, being more valuable than the purely physical ones which merely recall the features of those who by their genius have won our undying love and gratitude. It may perhaps be urged that letters never intended for the public eye should be held by those who receive them as a sacred trust; but, however this may apply to private individuals, the earnest desire of those who would wish the world to share their knowledge of the worth of the man, as well as of the genius of the artist, should be respected, and the relatives and friends of great composers, therefore, who, without betraying private confidences, will place before us some of those unstudied communications which, as we have said, reveal the true character of the writer, confer indeed a lasting benefit upon posterity.

A letter illustrating most forcibly the truth of these remarks has recently appeared in the *Deutsche Rundschau*, written by Richard Wagner to his mother on her last birthday; and a translation of this having been forwarded to us, we place it before our readers

in proof of the power of a great composer to express the purest of human feelings as eloquently in words as in notes:—

"My dear Mother,—It is so long since I have offered you my congratulations on your birthday that I am really glad for this once to avail myself of the right day—which the pressure of business has so often in former years caused me to overlook—and to tell you how rejoiced I am that you are still spared to us—that I can still look forward to sitting with your hand in mine recalling the days when my youth was nourished and fostered by your tender care. Nothing but the consciousness of your presence among us would suffice to unite your children into a family; we, driven hither and thither by the winds of life, ever forming new ties, new interests, find our bond of union in the thought of the dear old mother who has never had a tie but that which bound her to her children. God grant that this happiness may be ours for many years to come, and may He long preserve in you so clear a mind that the only earthly joy which remains for you—the joy and sympathy in the well-being of your children—may be yours to the very end! Perplexed as I often am by the riddle of life, now urged forward, now held back, always striving after perfection, seldom attaining the success I long for, wearied and disgusted by contact with the outside world and by the contradiction of my dearest hopes, the only pleasure that never fails me is in the enjoyment of Nature. When I fling myself with bitter tears and lamentations into her arms, she consoles and strengthens me by showing me what fancied sorrows they are that oppress mankind. We lose ourselves in striving after an impossible ideal; then Nature recalls us gently back, and would fain convince us that we are her children as surely as the trees and plants which spring from seed and shoot upwards warmed by the sun and strengthened by the fresh air, to live on until they have scattered the seed which is to renew the eternal youth of all created things. If I can once grasp the idea that I, too, belong to this bountiful Nature, my thoughts are no longer centred on self, I am conscious of my fellowship with all that is good in mankind. And how can this feeling exist without bringing with it a yearning love for the mother who bore me, and who withers while I bloom? We, dear Mother, can afford to smile at the wayward mistakes and follies of human society tormenting itself to invent new theories of life which tend only to confuse, destroy, or sever the loving ties of Nature! How surely are all the trifling differences that have come between you and me dissipated by these thoughts! Turning my back on the turmoil of the city, I wander into a lovely wooded valley, stretch myself upon the mossy turf, admire the freshness of the foliage, and listen to some wood-bird's song till tears, but not of sorrow, start unbidden to my eyes. Just so I feel when, through the mass of wayward folly which clings to me, I stretch my hand to lay hold upon yours and cry 'May God preserve my dear old mother, and when it pleases Him to take her from me, may it be gently and without pain!' We need not speak of *death*, for do you not live on in your children a richer, fuller life than yours could ever be? Thank God that He has blessed thee in thy children! Farewell my dearest Mother. Your son, RICHARD. —Dresden, September 19, 1846."

With a recollection of the many hard things which have been said of Wagner, it is refreshing to peruse this exquisite tribute of affection, which seems to take us at once from the imperfection of the world with which he manfully battled to the perfection of the mother to whose peaceful home he was ever

turning for that sympathy which he vainly sought amongst his fellow-artists. The date of the letter shows us that it was written before "Lohengrin" was finished; but the fate of the operas he had even then given to the world had, no doubt, so embittered his better nature as to force from him harsh declarations against those who had, as he thought, courted the favour of the day at the expense of the art he loved. His earnestness in the mission he had undertaken made him too exacting to be satisfied with partial concessions to his views. "We lose ourselves," he says, "in striving after an impossible ideal"; and no doubt when he made this assertion he could scarcely, even with his sanguine temperament, have believed that this "impossible ideal," to attain which had been the aim of his life, could have been rendered possible by the exertions of the minority which had at that time been converted to his theories.

We remember an enthusiast in the music of Beethoven expressing surprise that such wonderful tone-poems could emanate from a man whom he had been taught to believe was a sort of tolerated barbarian, rarely appearing amongst his fellow-men, and having but narrow sympathies with either his family or his friends. One day we found him poring over a recently published volume of Beethoven's letters, which he at once confessed had entirely changed his opinion, for he there discovered that the composer had not only sacrificed time, money, and tranquillity of mind with the hope of benefiting his brother's child, but that at his death—which was in a great measure caused by his nephew's cruel neglect—he had left him sole heir to all his effects. The many letters, too, written to his scapegrace relative had been scanned again and again by the delighted reader who had been thus converted; and especially did he draw our attention to the one concluding "Now farewell, my darling! deserve this name. Retain what money you require; anything you want shall be purchased for you when I come in. I embrace you, and hope you will be my good, studious, noble son."

Something of that impatience of restraint and defiance of existing forms was no doubt the reason why Wagner became so aggressive as to earn a character with those who knew him not which in many points resembled that of Beethoven. But it must be remembered that Wagner's personality was always before us; whilst, until lately, little was known of Beethoven save by those who, with much difficulty, had gained access to and conversed with him. This it is which makes all the admirers of the great operatic reformer anxious that no feeling of antagonism with his works shall enter into the estimate of his true character. Leaving, then, for the moment his music out of the question, let us turn to those heartfelt words penned away from the turmoil of the world, and meant for no eye but that of his mother. Her last birthday must indeed have been brightened by that "one touch of nature," which showed that the stern duty of the artist had not dulled the loving kindness of the son.

#### THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XIII.—CHERUBINI (continued from page 259).

THERE is trustworthy evidence to the effect that Cherubini made no very considerable figure in London. For example, little is said about him in the English musical history of the period. Lord Mount Edgumbe does not even mention the composer's name under this date in his well-known "Reminiscences," and Parkes, the oboist, whose chatty "Memoirs" are full of personal observations, dis-

misses him in a few lines. We read in the last-named work: "The Italian opera was this year (1786) acted by Signor Babini and Signora Sestini. They appeared in a new opera of Paisiello, entitled 'Il Marchese Tulipano,' under the direction of Cherubini." There is also a reference to the production of our master's serious pasticcio opera "Demetrio," in the course of which it is said: "Cherubini, who selected and composed this opera, was a scholar of Sarti; he was a young man of genius, and the overture and the duet in the third act gave promise of future greatness." Beyond these meagre words, written at a time when Cherubini had achieved the greatness promised in 1786, the gossiping Parkes has nothing to say. Dr. Burney is hardly more communicative. He styles Cherubini the "nominal composer" to the King, and devotes but very few lines to the young Italian's work in London. The whole subject, indeed, is barren, for even Mr. Bellasis, who cannot be charged with wanting a spirit of research, fills scarcely more than a page with Cherubini's doings. Fétis dismisses the same theme in a dozen lines, while the author of the article "Cherubini" in Grove's "Dictionary of Music and Musicians" makes nine lines suffice. Certain facts stand out, however, with sufficient clearness. One is that Cherubini made as favourable an impression as could be looked for in the case of a young and almost unknown man. It is certain, likewise, that he was well received in the highest society. The master himself remarks in his short autobiography: "During his stay in London he had the honour of being presented to the Prince of Wales, afterwards Regent, and then King under the name of George IV. This prince was very fond of music especially vocal music. Cherubini played on several occasions with him and the Duke of Quisbourg (Queensbury?), with whom he was very well acquainted." The actual amount of work done in London by Cherubini we shall perhaps never know. No two writers bear precisely the same evidence, but it appears that beside "Demetrio," for which six numbers were written, he produced a comic opera, "La Finta Principessa," and one of serious import, "Giulio Sabini," libretto by Metastasio. This last was, according to Burney, killed by an inefficient representation, much to the chagrin of the composer.

At the close of the season of 1785 Cherubini went to Paris—a mere holiday trip, but one big with fate, as such things often are in a world where the unexpected always happens. In the autobiography we read: "Towards the end of July this year he paid a visit to Paris, where he first made the acquaintance of the celebrated Viotti, with whom he formed a close friendship and with whom he promised to come and spend the next year in that capital. It was during this visit that he was presented to Marie Antoinette, by whom he was most favourably received, and who expressed a wish to hear some of his music at the concerts which took place in the Château of Versailles." Cherubini owed what he had of royal favour at this time to the good offices of Viotti, who took the greatest interest in his gifted countryman and laid himself out to serve him. On this matter M. Pougin says:—

"Having amassed a veritable fortune on his grand European tour, he was in consequence independent and divided the pleasant and smiling existence he led in Paris between important labours in composition, the care he bestowed on his pupils, numerous mundane relations and periods of intelligent and studious leisure. When Cherubini, preceded by the great reputation he had achieved in his own country, came, to a certain extent accidentally, and made his

first stay in Paris, Viotti, whose generous sentiments were equal to his admirable artistic powers, determined to know him, and welcomed him like a brother. Older by some years, already settled a considerable time in the French capital, where he possessed an immense circle of acquaintances, and well versed in the artistic life of the day, Viotti constituted himself in some sort the protector, the guide and the mentor of his compatriot, infusing into his intercourse with the latter such amenity, graciousness, and affectionate cordiality that Cherubini, touched by such conduct, soon returned sentiment for sentiment, and an almost fraternal intimacy, never afterwards to be disturbed, was thenceforth established between them." Nothing could have been more fortunate for the Italian stranger than Viotti's sympathy and support. It meant friendship in a strange land, and, more, it meant professional help. Not only did Cherubini obtain through Viotti a royal audience, but by the same means, as Pougin suspects, and we are ready to believe, he gained a hearing at the Sacred Concerts, then under the direction of Legros, once an operatic singer. At those entertainments Cherubini made his first public appearance in Paris (September 8, 1785), when a "symphony" and three airs from his pen were performed. The "symphony" was doubtless an overture, the master never having written a work of the class now specifically so called. It is of course impossible to ascertain the precise reception accorded to the master and his music, but at least one of the critics was hard upon both. Searching the files of the *Mercur de France*—a print very well known in connection with the Gluck-Picinni squabble—M. Pougin came on the following:—

"At the concert on the 8th inst. we heard several airs by a new Italian composer, M. Cherubini. They were a symphony and three airs. The symphony must have confirmed the opinion of those who consider that this style of writing is not that in which Italian composers distinguish themselves. The airs appeared to possess greater merit; the incoherence of the ideas and the small amount of character and interest in the motives, however, were indicative of the composer's youth."

However mortified by opinions like the foregoing, Cherubini felt that his trip to Paris had borne good fruit. Thanks to Viotti, he could number amongst his acquaintances such people as Mesdames de Polignac and de Richelieu, MM. Florian, Marmontel and Abbé Marellet; and he obtained a footing in the famous "Société Académique des Enfants d'Apollon," at one of whose concerts he first heard a symphony by Haydn, and "learned," says Arnold, in a passage every word of which we endorse, "how to combine depth with lightness, grace with power, jest with earnestness, toying with dignity."

Cherubini returned to England for the opera season of 1787, but soon after the failure of "Giulio Sabini" he quitted our country and kept a promise to Viotti by going to reside permanently with him in Paris. It must not be supposed that he retired from London in dudgeon. The opera was "strangled at its very birth," as Burney expresses it, through no fault in itself; wherefore Cherubini, though greatly vexed, discharged his duties conscientiously to the end of the season, and also had printed and published in London a set of six nocturnes.

The circumstances attendant upon our master's return to Paris may be gathered from his autobiography, in which we read: "He was again presented to Queen Marie Antoinette, who received him with as much kindness as ever, and admitted him to the private concerts she gave in the Château de Versailles, at the Princess de Polignac's, where she sang, and where pieces of Cherubini's, rendered by



the celebrated Garat, were among the compositions performed. At this period, too, Viotti urged him to undertake a French opera, and for this purpose made him acquainted with Marmontel, who intrusted him with the book of 'Démophon,' which he began to set." The master's next effort, however, was destined to be made in the land of his birth and in the capital of the Sardinian kingdom. For fifteen months he remained in Paris, doing nothing of which trace is left, except write a cantata, "Amphion," for the Olympic Lodge, and set music to eighteen romances from Florian's "Estelle." That otherwise he was not, strictly speaking, idle, may be assumed in the case of a man who left behind him so many proofs of industry. Perhaps he devoted himself to the study and meditation which must at some time or other have preceded the remarkable development his genius soon after underwent. But, however this may be, we know that he made good his footing within the charmed circle of Parisian artistic and social life. Miel states, in his "Notice Historique sur J. B. Viotti," that he assisted at the *matinées* given every Sunday by the great violinist in the apartments common to them both, while his favourite pupil, Halévy, tells us, in the interesting "Études sur la vie et les travaux de Cherubini:—" "People's saloons were thrown open to him, and he was admitted to all the sweet delights of high Parisian life. . . . It was a happy time for him, because he felt greatly flattered at this success. He was then eight-and-twenty. A portrait, painted somewhere about this time by Mlle. Dumont and preserved in his family, represents him as elegant, neat, endowed with a noble and expressive physiognomy and a persuasive look. The world liked him and he liked the world. He was for a moment the fashion, and became a 'lion.' He used to speak with pleasure of this period of his life, and retained an agreeable recollection of all the delicate marks of respect and all the little attentions then paid him." It is, perhaps, hardly to be wondered at that the master sat at his desk very seldom under conditions so fascinating to a still youthful man.

The time came, however, when he had to fulfil an engagement made in 1784 to write an opera for the Turin season of 1787-8. To this end all the dear delights of Paris were given up, and in October Cherubini set out for the Sardinian capital, where he wrote his "Ifigenia in Aulide," and produced it during the month of February following. The new opera was received in a manner extremely gratifying, despite the fact that it paid scant heed to the traditions of the Italian stage. *A propos* M. Pougin has discovered, in the *Calendrier Musical* for 1789, a letter addressed to the editors, in which some interesting details of this event are given. Subjoined is an extract therefrom:—

"At a moment when admirers of the lyric stage are regretting Gluck and Sacchini, it is consoling to announce another artist, who, though still very young, is even now producing the fruit of the ripest talent. This artist, already known by several successes in Italy, is M. Cherubini. He has just brought out at Turin an 'Ifigenia in Aulide,' which owes its extraordinarily flattering reception principally to the composer's efforts thoroughly to ally the musical effect to the sense of the words, a plan almost unknown in Italy, and interesting for our stage, to which M. Cherubini intends to devote himself. The music of the new 'Iphigenia' is, so they write from Italy, in a style quite new to this country; now sublime, now tender, but invariably energetic and attractive, it produced almost unheard-of effects. The Court even could not resist the general enthusiasm. Our princes, who do not usually applaud performances, applauded a great deal, such is the

power of superior merit to extort imperiously tributes of praise."

It is curious to read here of a movement towards greater dramatic truth, when the present struggle, fought on the same ground, appears to indicate that it has only just begun. But between the reforms set on foot by Cherubini a hundred years ago and those now advocated in the name of progress, there is a difference indeed. It may be interesting to cite the opinion of Halévy with regard to the work in which Cherubini made his first step on an independent course. The French composer says in the "Étude" already spoken of:—

"This opera differs in style from Cherubini's preceding operas. It is already more nervous. We see springing up in it a certain freshness and vitality of which Italian musicians of his time were ignorant, or for which they did not care. It was the dawn of a new day; Cherubini was preparing for the struggle. Gluck had accustomed France to the sublime energy of his masterpieces; Mozart had just written in Germany 'Le Nozze di Figaro' and 'Don Giovanni.' It would not do to be left behind; it would not do to be beaten; in the lists he was about to enter he would meet two giants. Like an athlete before descending into the arena, he anointed his limbs; like a warrior about to engage in combat, he girded up his loins."

The struggle, however, was not to take place on the Italian stage, but in the great arena which witnessed Gluck's triumphs. With "Ifigenia in Aulide" Cherubini took leave of his native country. He wrote no more Italian operas, and when he crossed the Italian frontier on his way back to Paris he bade the "land of song" a final farewell. Thenceforth he was a Frenchman. Halévy, from whose rhetoric we have just quoted, credits Cherubini with a presentiment of eternal separation from his native country, and fancies that the well-known trio in "Ifigenia" is the expression of a natural sorrow. He remarks:—

"Perhaps in this noble and sweet piece of inspiration he was addressing a last farewell to his country, which he was about to leave, and leave for ever, since, despite the desire and wish I have frequently heard him express, it was never his lot to see Italy again. Perhaps he felt remorse on the eve of adopting another land as his own. At the moment of consummating a voluntary exile, and of abandoning the country of his birth, perhaps a secret instinct, one of those voices that never deceive, warned him that the separation would be eternal; that he would not behold Florence, or the beloved family he left there, any more. A mournful reminiscence must have been awakened in his heart. It seems as though the beautiful trio, which it is impossible to hear without emotion, was the echo of this profound regret."

The foregoing is no doubt pretty sentiment and may have a basis of fact. On the other hand, it is very likely that Cherubini anticipated the future as little as any of us, and had no more idea of saying to Italy "Good-bye for ever" than had Robinson Crusoe of a prolonged absence from England when he dropped down the river on his memorable voyage.

Serious work awaited Cherubini in Paris, whither he returned in March, 1788, only a few days after the production of "Ifigenia." Some time previous, the Opéra had accepted a lyric drama from Vogel—at that time a popular writer—on the subject of Démophon. The book, according to Pougin—Fétis tells quite a different story, which need not be credited—was written by Desriaux, and the artistic world generally believed that Vogel had finished his part of the task before death overtook him. It is certain, at any rate, that the overture was several times performed in public with brilliant success.

Naturally the public looked for the work, and were somewhat annoyed when it appeared that Marmontel and Cherubini were engaged upon the same subject, with every prospect of having their labours preferred to those of Desriaux and the departed Vogel. A fatal prejudice very nearly arose on this score, nor were matters improved by the fact that Marmontel, a hot partisan of Picinni in the late war, had many opponents only too ready to serve him an evil turn. However, Cherubini's "*Démophon*" went over the head of Vogel's, and was produced September 5, 1788. As to the effect it made, contemporary evidence is not altogether of one mind; still, reading between the lines in certain cases, it is possible to get at the facts. The *Mercur de France*, a friendly witness, declared in a first notice "'*Démophon*' was very successful from beginning to end. In our next number we will go more into details concerning the very numerous beauties to be found in the poem and in the music." Later, the same journal remarked, "The score has now been judged by its true value, and the composer has reason to feel satisfied with the opinion thus formed—namely, that it was impossible for any one so young and with such a slight knowledge of our stage to begin more brilliantly, and that the work proves he possesses everything requisite to do still better." Then came a number of qualifying criticisms, put with the skill of a practised journalist when he desires to justify his own perspicacity without hurting a composer's feelings. These we need not quote, one fact being more eloquent than many words—the fact that "*Démophon*" was performed only eight times and then withdrawn.

Fétis, who is more trustworthy as a critic than historian, takes pains to set forth the reasons why "*Démophon*" so soon broke down, and lays much stress upon Cherubini's sudden plunge into the difficulties of a new stage and a strange language. He writes:—

"The score furnishes a curious subject of historical study, if compared with '*Ifigenia*,' which Cherubini wrote in Turin at the beginning of the same year. In the latter score melody abounds, and, among several numbers full of charm, we remark a trio of the greatest beauty. '*Démophon*,' on the contrary, offers us only aridity in the cantilenas, vague motives, numerous defects in the rhythm and symmetry of the phrases, and, what is worse than all, languishing monotony in the general colour of the work. Even the harmony has nothing distinguished about it, and it is difficult to recognise in this feeble production the hand of a man who soon afterwards justly caused himself to be considered a great master. Whence could arise the embarrassment which thus oppressed his genius?"

Fétis answers this question by reference to the novelty of the composer's position, and also by indicating the character of Marmontel's "pretended and detestable lyric verses." He says: "Poor Cherubini did not know what to do with these verses of all sizes, which sometimes compelled him to make his phrase five bars, and sometimes allowed him only two, or forced him to augment the value of the musical *tempi*, so as to make two bars out of one. The composition of this opera must have been a long torture to him." Let us add here the words of Halévy: "I regret that Cherubini, on arriving in Paris, should have fallen into the hands of Morellet and Marmontel. . . . That had occurred to Cherubini which happens to a traveller who, thrown into the heart of a great city with which he is not acquainted, asks his way from great lords and the like—men only accustomed to go out in carriages. With the best faith in the world, they give him false directions and lead him astray. An honest *bourgeois*

who plods the streets on foot would be worth a hundred times as much." On this matter of Marmontel's work we have no desire to challenge the evidence; but, bad as his verses may have been, they did not alone bring about failure. No opera with really good music in it was ever ruined by a poor libretto. The power of the composer, armed with all the potent means of an irresistible art, conceals the weakness of the poet; and in the case of "*Démophon*" we are bound to conclude that Cherubini had not familiarised himself with the highly dramatic French school into which he abruptly passed from the pure melodiousness of Italy. According to some eminent critics the change, though abrupt, was not complete enough for success, Cherubini taking into his new style not a few traditions from the old, and thus producing a composite work adapted to please neither Italians on the one hand nor French on the other. M. Pougin is of this opinion, and writes: ". . . despite himself the old Adam sometimes reappeared, and was seen sacrificing, almost without suspecting it, to the gods of his early years. Hence certain discrepancies and an inevitable inequality in the entirety, as such, of his work, which appeared somewhat composite, and in which on account of too great an amount of reflection the inspiration lacked abundance and spontaneity." Years ago, in his work on the Académie Impériale de Musique, Castil-Blaze expressed the same idea: "'*Démophon*' marks the epoch when the musician changed his style. The author has not yet any settled system; the beginner navigates his bark between Gluck and Picinni. His airs, graceful and tender in expression, belong to the Italian manner, which he abandons directly a strong situation arises."

The failure of "*Démophon*" seems to have invested Cherubini's position in Paris with a measure of uncertainty. It was more than an artistic rebuff, since it entailed pecuniary loss. The master himself bears witness to this in an autographic note written late in life: "I first supported myself (at Paris) on what I earned at London, but that was not much, and then on the trifle for which I agreed to write an opera in 1787 at Turin. On coming back to Viotti's in Paris I composed '*Démophon*,' which was played at the Grand Opéra in December (?), 1788. This work gave me author's rights, but they did not bring in much seeing that it was performed only eight times, and that even the little I made was swallowed up by what I had to expend for having unluckily taken it into my head to have the opera engraved at my own cost." His impecunious circumstances were not much relieved, we may suppose, by the writing of a cantata, "*Circé*" for one of the Olympian Lodge concerts, though he may have felt honoured on hearing it sung by Rousseau. Happily light soon broke through the dark clouds and Cherubini found place and pay.

The circumstances attendant upon this change in Cherubini's position are fully set forth by M. Pougin, according to whom there were in Paris, just before the Revolution broke out, only nine real theatres open to the public, and three of these—the Opéra, the Comédie-Française and the Comédie-Italienne—were almost reserved for aristocratic, artistic and literary society. The time was fully ripe for enterprise in drama, and, as usual, with the hour came the man, who, strangely enough, stepped out of Marie Antoinette's tiring-room, in the person of her hairdresser, Léonard. This individual had a soul above the curling-tongs, and a vision that took in more than the pomade-pot. Seeing his opportunity, and justly measuring the advantage given him by nearness to the royal ear, he availed himself of both so well that a patent from Louis XVI. soon empowered him to open a new theatre in Paris,

devoted equally to Italian opera, French opera and comedy, and to be called the "Théâtre de Monsieur," after the distinctive title of the Count de Provence, his Majesty's brother. Léonard lost no time in forming a partnership with Viotti, who knew better than a hairdresser what to do with a theatre, and who had such confidence in the venture that he risked upon it all his fortune. Others being confident likewise, a joint-stock company was formed, a lease of the theatre in the Tuileries—where "Monsieur" dwelt—obtained for thirty years, and a company of artists got together by Viotti himself, who brought from Italy what has been called "the most admirable troupe that had ever appeared in France." Few operatic enterprises ever started so well. M. Pougin gives the names of the chief performers, and a magnificent list it is; while in the roll-call of the band we see Rode, Baillot, Hugo, Duvernoy, Schmerza, Othon and others scarcely less famous. As a matter of course, Viotti found a post for his dear friend Cherubini, who, we are told, was "intrusted with the highest direction of musical matters, as well as with the mission of watching over the studies of the artists; of undertaking the modifications it might be deemed useful to make in the Italian works produced; and, lastly, of composing the new numbers thought necessary to be interpolated." The enterprise in which our master was thus honourably employed launched itself before the world on January 26, 1789, when Tritta's opera "Le Vicende Amorosa" was performed.

(To be continued.)

#### MUSICAL DIRECTORIES AND MUSICAL AMATEURS.

A PAPER on the Compilation of Musical Directories, read a short time ago before the Liverpool Society of Professional Musicians, and subsequently published with various criticisms as a pamphlet, and circulated in this form among the members of the musical profession, deals at some length with the injury likely to be done to teachers of music by the insertion in the directory of the names of persons not altogether *bonâ fide* professional teachers of music. But, since it is clearly open to any one who may happen to have engaged a teacher of music to dismiss him if he prove incompetent, it would appear that the only persons really injured by the directory are the publishers of music from whom compositions may be, and are, thus obtained, by persons not entitled to it, at the professional rate.

The evil complained of by the author of the paper alluded to has already been described as one more easy to acknowledge than to remedy. We scarcely think that a publisher will be found sufficiently enterprising to compile and publish at his own expense a directory containing none but the names of those who have passed a certain standard, erected for the purpose, of musical examination; should such a one be found, however, the test to be applied and the individual to apply it would, to say the least, afford matter for interesting discussion. In the case of the other remedy which appears to have been suggested—namely, the compilation by the Liverpool Society itself of a directory containing such names only as had satisfactorily passed a scrutiny of their own—the result might, and probably would, be estimated in proportion to the value set on the discriminating powers of the Society.

It has been said that the clerical, legal and medical professions afford instances of what should be in the musical. This, we do not hesitate to say, is a mistake. Between the clerical and the musical professions there can be no analogy in this matter of

registration: either a man is in holy orders or he is not; the barrier between priest and layman which is raised by a third party has no parallel in the art of music. Nor are the legal or medical professions altogether happy examples; certainly a directory compiled on such principles would be an impossibility till the passing of the proposed but doubtfully desirable Registration Act. Each of these three professions that we have named is, it must be remembered, a *profession*, while music is an *art*, and herein lies the reason of the dissimilarity. We are not aware of the existence of a directory of, say, painters, or sculptors, or poets, or actors, constructed on the examination-for-admission principle, and the obvious reasons which render such a work almost impracticable would not be strained were they applied to music.

Again, were the institution of an examination of this sort a *fait accompli* would it, as in the legal and medical professions, require a knowledge of all the various branches of the subject? Surely it were unreasonable to require a bassoon professor to be a satisfactory organ-player, or an organist an accomplished tympanist, or that either should of necessity be erudite musical historians? Or, on the other hand, would it be matter for great surprise were a successful teacher of the pianoforte to prove anything but a skilful contrapuntist, or a profound contrapuntist anything but a great composer? These are the reasons that render registration a matter of difficulty as well as of doubtful desirability, and these are the reasons why there is scarcely more analogy between the legal or medical professions and the musical than between the musical and the clerical. Further, were an examination established the passing of which would alone confer, say, the title of musician, is there anything to prevent a person who either possesses or chooses to acquire the requisite knowledge but who does *not* make music a profession or means of livelihood, from entering for and passing such an examination? Is it not a fact that many persons who do *not* look to music for their daily subsistence are nevertheless the possessors of a musical degree from one of our universities, and are therefore, on the test system, fully entitled to a place in the Musical Directories and the advantages attendant thereon, although as *bonâ fide* professionals they may have even less right thereto than the gentleman who boasts but one week's acquaintance with the German flute? Moreover, while a teacher of music may be not one whit the less a *bonâ fide* teacher and a competent one to boot, albeit his or her name is not to be found in the pages of a directory (a glance at once reveals to us the absence of several such names), does it, on the other hand, at all follow that the mere fact of a person having chosen music as a means of existence, and thereby being "professional," and entitled to a place in the pages of the directory, is in itself any guarantee of competency as either a performer or a teacher? Is it not, we would ask, an unfortunate fact that many a professional musician is inferior, both in knowledge and accomplishment, to many a so-called amateur?

This leads us to the most important reflection suggested by our theme—a reflection but for which we had probably not put pen to paper on the subject at all. It is this: Why is there, why should there be, the lurking feeling of dislike, of hostility to amateurs (using the term in its highest and truest sense) that in many quarters there undoubtedly is? Why should the rank of amateur which, strictly speaking, has included not only Mendelssohn, Meyerbeer, Flotow, but, a name of which all Englishmen may well be proud—Robert Lucas de Pearsall—be provocative of feelings of malice and all uncharitableness, only a fraction of which find vent in complaint at their being able

to obtain music on professional terms? Would any musical directory have been rendered more perfect by the omission of such names as those we have just named? Is not the answer to be found in this, that many, many amateurs eclipse and outshine on their own ground many professional musicians, not only by superior talent and skill, and accomplishments, but by superior *general* culture and *social* qualifications? Is it by any means an unusual thing to meet with a skilful professional musician who is incapable of mixing on terms of social equality with those with whom he is by his profession constantly brought into contact? Let any one, for instance, inquire for himself from an authentic source, and ascertain what was the real, the primary reason that for years led up to, and at last resulted in the establishment of what is commonly known as the Arts Test—that is, the necessity to matriculate—being imposed on all those who seek a degree in music in either of our Universities. The professional musician who may happen to find himself supplanted by or brought into unfavourable contact with the so-called amateur must first seek at home for the cause of the mischief, and must by paying more attention to *general* culture, to *social* qualifications, and to the means of improving both, effect in *himself* the remedy he desires.

These are reflections which cannot but be present to unbiased minds, and these are reflections also which, in anything but a hostile spirit, we offer for the serious consideration of professional men; they assuredly will, if properly regarded and acted upon, be found to effect much more for the well-being and advancement of the profession than would the mere compulsory elimination of the names of more or less incompetent persons from any number of musical directories.

WE cannot of course know whether the opera-going public of the United States is deeply interested in all the opinions of the *prima donna* who are now such frequent visitors in the principal cities of the American continent; but certainly, judging from the constantly reported conversations with these "Queens of Song" in the local musical press, we should imagine that they are gradually assuming a sovereignty over the entire realms of the art. The established custom of "interviewing" a celebrated vocalist—generally commencing before she has set her foot on shore—is usually carried on so vigorously wherever she will condescend to receive an accredited correspondent of a journal that not only are all her artistic intentions in the future duly chronicled, but her estimate of the capabilities of other singers with whom she has been associated are as faithfully echoed as if they were of the utmost importance to all interested in the healthy progress of the lyrical drama. "Why is it," said Madame Patti to an interviewer, "that I am reported as predicting a failure for Mr. Abbey's opera-house? Why, I wouldn't say such a thing any way, for I know Madame Nilsson very well, and it would certainly be very unkind of me to predict a failure for her in her performances in the new opera-house next season." "I have always had faith in the music-loving public of Boston," says Madame Albani, "but since singing there on Saturday last I am inclined to disbelieve in their appreciation of music." Under the heading "Madame Theo happy, but shivering," we are told by one who interviewed the singer in the cabin of the vessel which had just arrived at the pier that she remarked, "Oh, it's so nice to go away for a little time to come back and find your friends are so fond of you"; and that in reply to the earnest question, "What was the difficulty with Capoul at Havana?" she said, "Well, now, I can't tell you; really I don't

know." No doubt these are all excellent gratuitous advertisements; but are they of the slightest importance save to those who issue them?

"AN Italian Ecclesiastic," says an American writer, "who once confessed to me his astonishment at the rich, powerful voices and fine concerted singing of the English labouring classes whom he heard in the fields and the streets, attributed it to the fact of their hearing fine military bands and good church chanting all over the island." We cannot but express our astonishment that this "Italian Ecclesiastic" should have constantly heard such good concerted singing amongst the labourers in the fields and streets; and still more are we surprised that he should have imagined this musical culture to have been owing to the "fine military bands and church chanting all over the island," for assuredly few country labouring men have the opportunity of hearing a military band at all, and in many of the rural districts much of the church chanting is hardly of a very high order. That there is a good time coming, however, is proved by the fact of the support accorded to the "Park Band Society," the Prince of Wales being not only a contributor to its funds but a member of the committee. The Society, it is stated, now supplies Victoria Park, West Ham Park and Hyde Park with music during the present summer; and we may confidently anticipate that in a short time this movement will not be confined to the metropolis. Street-music has had its day; and now that London has set the fashion of giving open-air concerts in appointed places at appointed times, itinerant musicians will find their occupation gone, and must either emigrate to a country where organised bands do not exist or find some profitable employment at home which tends rather to benefit than to annoy their fellow-creatures. There may soon be sufficient reasons for the opinion expressed by the "Italian Ecclesiastic"; but bands have yet to be formed where they can be heard by all classes, and we have still something to do in improving our "church chanting."

WHEN a well-known dramatist of the sensational school was once passing a hoarding whereon was displayed the representation of an exciting scene from one of his melodramas, with the words "Every evening" in staring letters printed over it, he is said to have exclaimed to a friend with whom he was walking, "Now *that's* what I call popularity." Unquestionably he was right; but then it might be said by authors of a higher class that it is not exactly the kind of "popularity" which they would desire. With equal truth it may be asserted that, although all artists would wish that a knowledge of music should spread amongst the people, they cannot but feel a shock when they have a "Vocal Waltz" forwarded to them by a grocer (signed by a composer who is known for better things), the title and words of which are in praise of the proprietor's "beautiful tea." On the title-page of this effusion (which we have recently received) is a well-executed illustration representing a young lady singing and playing at the pianoforte, whilst several couples are waltzing in the background; and, strangely enough, in the midst of the dancers a lady and gentleman are seated drinking tea, at the imminent risk of having the cups dashed from their hands by the impetuous waltzers. The chorus of this piece (appropriately marked "ad lib.") is written, not in unison, as might be imagined, but in four parts, so that those who intend to advertise this "beautiful tea" in the drawing-room must rehearse the music before taking their partners. What-



ever may be said of this degradation of the art for the furtherance of commercial enterprise, there can be little doubt that the idea is growing; and now that culinary compositions are gradually creeping into our houses, we must not be astonished if in a short time we hear our servants not only shouting out a chorus in admiration of somebody's tea, but footing it vigorously to the inspiring strains of the "Egg Polka."

A CONTEMPORARY devoted to the protection of tradesmen from fraudulent customers had, some short time since, an article cautioning the public against persons who are almost daily advertising a pianoforte of inferior quality as "by one of the best makers, and having all the recent improvements." This extraordinary bargain is sometimes to be disposed of immediately, because its owner is "about to quit the country," but more often "in consequence of the sudden widowed condition of its possessor." It is a curious fact that this distressed widow is constantly moving, and always has a pianoforte of the same class at her new address; so that we may imagine her deceased husband was a manufacturer of these instruments, and that she is selling off his stock by degrees. The writer of the article alluded to quotes the assertion of an intelligent tuner, who says that "on an average twelve pianos, at least, out of twenty are utter rubbish, and that only about one in twenty is really satisfactory in quality of tone and mechanism, and in capability of standing in tune." Of course this is the result of "bargain-hunting," the experience of this witness being especially derived from his daily business intercourse with persons in the habit of attending auctions or salerooms. We should be glad, indeed, if we could help the good cause by earnestly advising all purchasers of pianofortes who do not deal directly with the makers to seek advice on the matter from really competent judges. The safety of the knave is usually secured by the ignorance of the dupe; and that ignorance upon the real worth of so complicated an instrument as a pianoforte is widely spread can scarcely be doubted. If proof were wanted, let us mention a case which we have lately heard, where a dealer—half, we believe, in jest—announced one of his pianofortes to a lady as being "jewelled in four holes," a fact which materially enhanced its value to the purchaser, who at once ordered the instrument to be sent home.

ALTHOUGH the titles earned before the public by English composers are those of which they have a right to feel the highest sense of satisfaction, the recognition of such distinctions by Royalty should be considered by all thus honoured as conferring a national stamp upon their position in the country where they have worked and won their fame. In this light we record with pleasure that at the opening of the Royal College of Music it was announced that the degree of Knighthood would be bestowed upon Professor Macfarren and Mr. Arthur Sullivan. On their claims to this honour we need not here enlarge, for their works are too well known and too widely appreciated to render it necessary in an art-journal to do more than briefly call attention to the event, with an expression of extreme gratification that two such representative men have been selected as recipients of the Royal favour. We have also to announce, with equal pleasure, the Knighthood, at the same time, of Dr. George Grove, whose services to music and to the literature of the art have been invaluable. For many years he has been an earnest worker in the subject which he has at heart; and now, as Director of the Royal College of Music, he is worthily chosen to receive the reward of his toil

in the cause by a title which shows how thoroughly such labours are estimated by her Majesty. To all three of the new Knights, then, let us tender our sincere congratulations; for by their recently acquired honours they have not only raised themselves, but the art which they have so long and so faithfully served.

#### ROYAL ITALIAN OPERA.

THE short season of twelve weeks, which commenced at this establishment on the 1st ult., is, we presume, considered by the lessee to be sufficient for the requirements of the aristocratic supporters of Italian opera who are content to hear their favourite *prime donne* go through the round of their favourite characters, effectively or ineffectively supported by any singers who may happen to be available at the time. In pursuance of this plan the system has been adopted of placing the name of the vocal heroine of the evening at the head of the bill, so that persons purchasing tickets may know that the artist, and not the work, is to be considered the attraction. It is scarcely, therefore, necessary to say that the duty of the critic is now confined to judging the qualifications of any new singers who may be presented during the season; for certainly it would be wasting valuable space in a journal to chronicle the repetitions of Operas which for years have been the accepted vehicles for the exhibition of our recognised Queens of Song. On the opening night Verdi's "Aida" introduced a *débutant* in the part of *Radames*, Signor Marconi, who, although coming with a high reputation from Italy, can hardly be considered capable of sustaining a permanent place as first tenor. His voice is somewhat unsympathetic in quality, but in declamatory passages he is heard to great advantage as *Lionello* in "Marta," *Faust*, in Gounod's Opera, and *Arioso* in "I Puritani." Although the want of tenderness of expression was sensibly felt, he sang many portions of these works extremely well, and received deserved applause. The great effect of the season has undoubtedly been made by the baritone M. Devoyod, as *Nelisko* in Meyerbeer's "L'Africaine." The new-comer possesses an exceptionally fine voice, which he uses with the utmost skill. His acting of the part, too, was marked with intelligence and sound judgment throughout; and the warmth of his reception sufficiently proved the firm hold he had taken of an audience not usually over demonstrative. In the arduous part of the *Fester* in "Rigoletto," and the comparatively small character of *Valentino* in Gounod's "Faust," he also fully evidenced his high artistic qualities, and thoroughly established his position. The first appearance of Signor Battistini as *Riccardo* in "I Puritani" was fairly successful. He has an agreeable baritone voice, and acts well. Signor Ravelli, who is already favourably known as a member of the company at Her Majesty's Theatre, made a good first appearance at this establishment as *Edgar*, in "Lucia," and afterwards sang the part of the *Duke* in "Rigoletto" with much success. The production of "Carmen," with Madame Pauline Lucca in the *title-rôle*, and of Boito's "Mefistofele" must be mentioned as two of the important features of the season; but the only novelty—Ponchielli's "Gioconda"—is announced for the 31st ult., too late for notice in our present number. Madame Albani and Madame Sembrich have been greeted warmly in their well-known characters, both vocalists returning to us with even renewed powers. The interior of the house, it must be mentioned, has undergone many changes, chiefly with a view to the safety of the public in case of any alarm; and the restoration of "Fops Alley" may be pronounced a decided improvement. The Conductors during the month have been Signor Bevilgiani and M. Dupont.

#### CRYSTAL PALACE.

MR. THOMAS WINGHAM'S Symphony in D (No. 4) given at the last Concert in April, must not be passed over, without a word of recognition due to its serious aim and clever workmanship. Being the latest symphonic essay of its author, it may also without hesitation be called his maturest and

most original achievement in that branch of composition. Originality at any price seems indeed to have been Mr. Wingham's guiding motive in designing his Symphony in D. Not that he in any sense deviates from the rules of classical form, which his early training has made a second nature to him; but within that form he gives free play to his imagination—with different results in the different movements. Two of those movements, the first Allegro and the Scherzo, which takes the form of a minuet, are charming, while the Andante, founded upon a theme of a light, operatic type, and the Finale, boisterous rather than "majestic," leave much to be desired as regards both invention and thematic development. But, in spite of these inequalities of workmanship, the general impression of Mr. Wingham's Symphony is decidedly favourable, and gives rise to expectations of further progress. At the same Concert M. de Pachmann gave a truly masterly rendering of Mozart's Pianoforte Concerto in D minor, and Miss Mary Lemmens made a favourable impression in Handel's "Lascia ch'io pianga" and a ballad from M. Delibes's "Jean de Nivelle." The first Concert in May was memorable by an interesting revival, if the production of Schubert's fragmentary Symphony in E, finished from the MS. sketch by Mr. John Francis Barnett, can be thus described. The work bears the date of 1821, and therefore belongs to a comparatively early period of the master's career. The influence of Mozart is indeed very obvious, especially in the first movement and again in the Scherzo. But in the Andante there is a beautiful melody conceived and scored in the genuine Schubertian vein, and the Finale—perhaps the most important movement of the four—is of considerable dimensions, and well worked out. Mr. Barnett's treatment of the meagre and in parts scarcely recognisable sketch cannot be praised sufficiently. As the artists of the Renaissance used to reconstruct antique statues from a torso, or perhaps a head and arms, so Mr. Barnett has followed Schubert's indications with skill and care, taking his suggestions from a stray accompanying figure here or a detached chord there, and producing a work which recalls the style of the great master in every bar and in every instrument. His own artistic individuality not being very strongly pronounced, he found it perhaps the less difficult to assume that of Schubert for the nonce. A composer more fit for the task could not have been found. We may add that the manuscript of the Symphony is in the possession of Sir George Grove, and throws an interesting light on Schubert's mode of workmanship. Of the Concert given on the 12th ult. it will be sufficient to mention Dvorák's interesting and well-written Concerto-overture "Mein Heim," played for the first time in England. The annual performance of the Ninth Symphony, with Miss Annie Marriott, Miss Orridge, Mr. Harper Kearton and Mr. King in the solo quartet, took place on the same occasion.

We now come to the great event of the season—the first performance in this country of Berlioz' "Messe des Morts," looked forward to with much interest not unmixed with anxiety by musicians and amateurs. As it turned out, that anxiety was too well founded. The production of Berlioz' gigantic work with such materials as were at his disposal was on Mr. Manns's part decidedly a case of "vaulting ambition that o'erleaps itself." The Crystal Palace choir as every one knows is not the strong side of the Crystal Palace Concerts; neither the intonation nor the sonorosity of the voices is above suspicion, to say nothing of the refinements of expression which can be thought of only when perfect accuracy has become a matter of course. To attempt Berlioz' music with such a body of singers, and to attempt it without a single rehearsal in conjunction with the orchestra, was a proceeding for which it is difficult to find a parliamentary expression. The result was such as might have been expected. It is true that absolute disaster was avoided, but the singing throughout was coarse, and the intonation, especially in the tenors, faulty to a painful degree. The accompaniments, on the other hand, were well rendered, and showed that Mr. Manns as an orchestral director had done his part with his accustomed zeal and intelligence. But here also circumstances beyond his control had proved too much for the excellent Conductor. Berlioz' orchestra in this work assumes monstrous proportions. There are

indeed, to speak correctly, five different orchestras, the principal one, consisting of over a hundred performers, and four separate brass bands used chiefly to emphasise the "Tuba mirum spargens sonum." The effect intended by Berlioz here is of a distinctly scenic not to say theatrical nature. The brass bands were at the first performance in the chapel of the Invalides placed in different parts of the enormous building, and answering each other from a distance conveyed the idea of the angel's trumpet being re-echoed from east to west, from south to north. At the Crystal Palace, where all the performers were crammed together on the same platform, the poetic meaning of this terrific noise was, of course, entirely lost. It appears to us that Berlioz (in his *Mémoires*), and his admirers and enemies after him, have laid too much stress on the colossal orchestra employed in the Requiem. Leaving these merely external features aside and looking at the music itself it appears extremely simple in structure. The choral writing, although for six parts, is much less complicated, for example, than that in "Romeo and Juliet," and the formal structure of the piece shows no bold innovation of any kind. Like all other Catholic composers, Berlioz takes his musical suggestions from the Roman liturgy and the old Church tones are introduced more than once—e.g., in the Canto Fermo of the "Dies Irae," which stands, as the analytical programme remarks, in the Hypo-Dorian mode—i.e., a minor, with G natural instead of G sharp. The Requiem might be fitly divided into three different portions, the religious, the dramatic, and the lyrical. By religious we mean orthodox rather than individually fervid. The Introit, for example, and, again, the Hostias et Preces do not essentially differ from the typical settings of these words by other Church composers. They are essentially orthodox as far as Berlioz could be orthodox. In the "Dies Irae," on the contrary, Berlioz gives full rein to his imagination. Here everything is intensely dramatic, from the terrific clash of the "Tuba mirum" to the subdued passion of the "Salva me, Fons pietatis." The lyrical element, on the other hand, reigns supreme in the "Sanctus," where the tenor solo (admirably sung by Mr. Harper Kearton) is identified with a melody of suavest beauty. Even the short fugue which alternates with that melody gives additional charm to it. We cannot for the present attempt to give a detailed analysis of Berlioz' composition, which would require ample musical illustration. The performance at the Crystal Palace, moreover, cannot in any sense be called final. It was an attempt rather than an achievement. We hope soon to have an opportunity of returning to the subject. The supineness and pusillanimity of our great Choral Societies cannot be illustrated more strikingly than by the fact that so remarkable a work by so famous a composer had never before been heard in this country.

#### SACRED HARMONIC SOCIETY.

THIS Society earned golden opinions on April 27 by producing in St. James's Hall, and for the first time in London, on an adequate scale, Schubert's Mass in E flat—last of the six left to the world by that truly inspired composer. Like most of Schubert's works for the Church, the Mass is divisible into two highly contrasted parts—the one all beauty and power, the other formal, constrained and unexpressive. It was not for him—so, at least, he appears to have thought—to depart from the traditions of the great masters. Haydn, Mozart and Beethoven had observed the rules which prescribed contrapuntal treatment for certain portions of the musical service, and Schubert followed their example, but with a difference. They could put themselves into scholastic bonds and be none the worse. Not so with the less perfectly trained master, who wrote contrapuntally like a student, and seems to present every fugue number as an academic exercise. The Mass in E flat is a great work, therefore, not because of, but despite, the movements wherein Schubert appears with cap and gown and carrying his *Gradus*. Elsewhere the Mass offers an example of crowded beauties—of everything in music that delights the ear or pleasurably excites the imagination. The "Kyrie," some movements of the "Gloria," the "Incarnatus," the "Dona nobis"—all these illustrate Schubert's best and most characteristic qualities in a manner at once

bewitching and impressive. They represent the consecration of fascinating beauty to the service of religion. The Sacred Harmonic Society did well to rescue this Mass from neglect that threatened oblivion. It is now saved and will be heard again and again. In acknowledging this result let us not forget to praise a most conscientious and successful performance. The Society's chorus, though quite young, was expected to do well on this occasion. As a matter of fact it did better than even the sanguine expected, singing the often difficult music with a taste and correctness beyond praise. Much credit is due to every member, but especially to Mr. W. H. Cummings, who had superintended the vocal rehearsals. In the capacity of a choirmaster Mr. Cummings now takes the highest rank. The orchestra well supported the singers, and with such soloists as Miss Marriott, Miss Hancock, Mr. Harper Kearton, Mr. Newth and Mr. Hilton, Mr. Hallé, who conducted, had an easy task in leading the entire performance to a successful issue.

The season, which we are glad to know has proved fortunate, came to an end on the 11th ult., when "The Messiah" was performed in presence of a large and sympathetic audience.

#### PHILHARMONIC SOCIETY.

THE fifth Concert, on the 9th ult., was, but for its inordinate length, an excellent specimen of what a Philharmonic Concert should be, for it included a work by a classical writer, which, although written many years ago, had never before been heard in this country, and a composition by a young Englishman who has fully succeeded in creating a public interest for everything that comes from his pen. The first of these, a Motett by Cherubini, was composed in 1818 for the religious service at the French Chapel Royal. The original score was acquired by the late Prince Consort, and lent by the Queen to the Philharmonic Society from the Musical Library at Buckingham Palace, the performance on this occasion being by permission of Messrs. Ricordi, the proprietors of the copyright. The work is written for tenor solo, four-part chorus and orchestra, and is in every respect a thoroughly representative composition of the great master. Preceded by a brief instrumental introduction, the tenor solo most forcibly expresses the words, the second part especially being quite dramatic in its treatment. Of the three choruses which follow, the second, "De profundis clamavi," is the most striking, the solemn grandeur of the writing throughout indeed displaying to perfection Cherubini's marvellous command over choral and orchestral resources. The important tenor solo was effectively sung by Mr. Vernon Rigby, and the choral portion of the Motett was, on the whole, well rendered by the Philharmonic Choir. The second novelty was an orchestral piece composed by Mr. A. C. Mackenzie expressly for the Society, illustrative of Keats's poem "La Belle Dame sans Merci." In proof that we have no appropriate title for this species of composition, Sterndale Bennett termed his fanciful instrumental piece "Paradise and the Peri" an Overture; and Mr. Mackenzie, who now contributes a work similar in character, calls it a "Ballad." Neither of these names is perfectly satisfactory; but whatever this beautiful tone-poem of the composer of "Colomba" may be called, it is indeed welcome, both on account of its abstract merit and its deep sympathy with the scenes and incidents it aims at depicting. A very striking phrase, given out by the trombones—which we presume may be termed the *leit-motiv* of the piece—and a charming melody, vocal enough to be put to words, obviously the strain of the lover, appeal at once even to those not musically sensitive enough to appreciate the skilful treatment of the themes and the rich glow of the orchestration throughout. The repetition of the opening Largo mesto at the end of the work effectively suggests the commencing and final verse of the poem, but the composition by no means takes the form of a thematic index of the several events narrated in Keats's verses, and Mr. Mackenzie, apart from the excellence of his music, may be congratulated upon thus steering clear of adopting a style of writing which has deservedly provoked much harsh criticism upon "programme-music." Under the steady direction of the

composer, the work was well performed, and at its conclusion Mr. Mackenzie received an ovation as warm as it was thoroughly deserved. The "Ballad" is indeed a worthy contribution to the treasures of the Society, and its cordial reception will, we trust, insure for it a permanent place in its *répertoire*. The violin-playing of Signorina Tua was marked throughout by that excessive refinement and accuracy which invariably characterise her performances; but we should like to hear her in better music than Max Bruch's Concerto in G minor, although it must be said that her rendering of the Adagio revealed the possession of high artistic qualities. Chopin's Pianoforte Concerto in F minor was finely played by M. Vladimir de Pachmann, who seems, deservedly, to have been accepted as one of the most perfect exponents of the music of the Polish composer, and at the termination of the piece he was greeted with enthusiastic applause. Signor Mierzewsky gave the Romanza "O! muto asil," from "Guillaume Tell," and "Fra poco," from "Lucia," with much vocal power but undue exaggeration of style; Signorina Tua played some short pieces with good effect in the second part; and the orchestral works—Beethoven's "Pastoral" Symphony, and the Marche Hongroise, from Berlioz' "Faust"—successfully displayed the powers of the band, although the *tempi* of some of the movements in Beethoven's Symphony seemed strangely at variance with the character of the music. With the exception of Mr. Mackenzie's "Ballad," the whole of the Concert was conducted, as usual, by Mr. W. G. Cousins.

#### RICHTER CONCERTS.

THE new season of these Concerts began auspiciously on the 7th ult. in the usual place and under the customary conditions; that is to say, with a fine orchestra of over a hundred performers "led" by Herr Ernst Schiever, and conducted by the great *chef* after whom the enterprise is named. We could not now dispense with Herr Richter and his interpretations of great classic and famous modern works. The Viennese musician, unknown among us a very few years ago, is now necessary to the completeness of a London season, in which fact he himself might see an adequate testimony to extraordinary merit. The first Concert, devoted to the memory of Richard Wagner, presented, we need not say, a liberal selection from that master's works, including the "Faust" Overture, the preludes to "Parsifal" and "Tristan," the Liebestod from the last-named drama, and the Dead March from "Götterdämmerung?" This was perhaps as good a representation as possible, in the concert-room, of a composer who wrote for the stage only, and that so as to make transfer difficult. About the music itself, nothing new can be advanced; we must, however, bear emphatic witness to the great merit of its performance. Even those among the distinguished but not crowded audience who cared little for the selections could not have failed to see that the perfection of their rendering made the Concert a worthy tribute to Wagner's memory. Beethoven's Symphony in C minor completed the programme, and was also splendidly given. The Concerts thus had in every respect an impressive opening.

The second performance rapidly followed the first, taking place three days later. It was of more varied and general interest than its predecessor, the programme having as its chief feature Raff's Symphony "Im Walde," with which lengthy and, in many respects, masterly work, were associated Brahms's second Concerto for violin and orchestra, and the Overtures to "Coriolan" and "Tannhäuser." On this occasion vocal music was introduced—for the first time, we believe, apart from choral works—Miss Orridge singing Gluck's "Che farò." Are we to understand that the experiment of orchestral concerts, unrelieved by songs, has not proved successful up to the point desired? If so, the Crystal Palace authorities have shown wisdom in withstanding for years past the demand that vocal music at their Saturday Concerts should be abolished. The difficulties of Raff's Symphony were easily met under Herr Richter's skilful guidance, and, for the first time in St. James's Hall, amateurs were enabled to judge the work under fair conditions. As much cannot be said regarding Brahms's Concerto, because it was impossible for Herr Richter, charmed he never so wisely, to endow the soloist,

Gospodin Brodsky, with the qualities necessary for perfect playing. The Russian artist is, no doubt, an able man, but he does not reach the standard which many abler ones have set up amongst us. At the same time, we do not wish to be hard upon him. Perhaps he was "out of form" that evening, or out of sympathy with his theme. At any rate, he has done much better at other times and in other things. About the rendering of such familiar Overtures as "Coriolan" and "Tannhäuser" not a word need be said.

The programme of the third Concert (the 21st ult.) was much more attractive than either of the two foregoing, and drew a larger audience. In what did its superior charm lie? Hardly in its brevity, we should imagine, although it was unusually brief. Perhaps, in the interest now associated with the music of Mr. A. C. Mackenzie, whose second Scotch Rhapsody, "Burns," had a distinguished place, and probably was quite new to many amateurs present. We have not now to criticise this work, the task having been done long ago in connection with at least one previous performance at the Crystal Palace. Enough if we remind our readers that the Rhapsody, which is rhapsodical with a method, comprises three movements, each based upon a Scottish air. Thus, "Scots wha hae" gives a theme to the opening Maestoso, "She's fair and fause" to the slow movement, and "I coft a stane o' Haslock woo" to the finale. With what fancy Mr. Mackenzie has treated the melodies of his native land those who know his talent—and they are many now—scarcely require to be told. In this respect, and as a specimen of skilled orchestral work, the Rhapsody deserves unqualified admiration. Well played, it was naturally well received, and Mr. Mackenzie bowed his acknowledgments from his place among the audience. The "Schicksalslied" of Brahms, one of that master's most characteristic and difficult works, tried both band and chorus severely, but all engaged passed well through the ordeal. This amounts, under the circumstances, to no slight praise. The seventh Symphony of Beethoven was, of course, splendidly played.

#### THE BACH CHOIR.

THIS valuable musical association concluded its public labours for the year on the afternoon of Saturday, April 28, with a performance of Bach's great Mass in B minor. It was the revival of this colossal masterpiece which first called the Bach Choir into being, seven or eight years ago, and the artistic success then achieved and universally acknowledged led to the permanent organisation of a body of amateurs originally brought together for a special and temporary purpose. In the interests of truth it cannot be concealed that the performance of the Mass now under consideration, the seventh in the history of the Society, was scarcely up to the customary level of excellence. The Bach Choir has taught us to look for perfection, and this was not attained on the present occasion. Absolutely it was a very fine interpretation of the work, the splendid choruses which conclude the "Gloria" and the "Credo" being given with noteworthy effect, but relatively to former renderings something was left to desire. Occasionally a point was feebly attacked, or a phrase blurred, indicating, not the contempt bred from familiarity, but the over confidence resulting from the remembrance of previous triumphs. Mr. Otto Goldschmidt may be trusted to impress his forces with the necessity of preserving caution, even when victory seems a matter of course. The soloists were Miss Carlotta Elliot, Madame Patey, Mr. W. H. Cummings and Mr. W. H. Brereton. Mr. Carrodus led the orchestra, and Mr. T. Pettit presided at the organ.

#### MR. WILLING'S CHOIR.

At the Concert given in St. James's Hall, on May-Day, Gade's "Psyche" was repeated, under Mr. Willing's direction, with a considerable measure of success, due, in great part, to the good work done by the band and chorus, who showed as much familiarity with the text as could reasonably have been desired. The audience, though by no means crowded, expressed a measure of gratification as great as that which often comes from a full Hall. No wonder, for Gade's music, if never sensational, according to modern notions of that quality, is ever appropriate and

beautiful. It keeps within the strict limits of art, and always has in view those accepted canons apart from which the composer is like a mariner without a compass. The solos of "Psyche" were undertaken by Madame Howitz, Miss Warwick, Miss Ehrenberg, Mr. A. Thompson and Mr. F. King. Most of them received justice, and Mr. Willing, who conducted ably, may be congratulated upon the general result. The second part of the Concert was miscellaneous. It calls for no remark, save to note that some selections from Sterndale Bennett's beautiful and favourite Cantata "The May Queen" had a conspicuous place, and were not the least well received.

#### MRS. LAMBORN COCK'S CONCERT.

WE were glad to find so accomplished a professor as Mrs. Lamborn Cock setting an example to concert-givers by selecting a programme of the highest interest, and engaging executants fully capable of doing it justice. Her Concert on April 30, at St. James's Hall, in addition to many other attractive items, contained a worthy tribute to a sister artist in the production for the first time in London of Mrs. Meadows White's "Ode to the Passions," a work which materially increased the already high fame of its composer on its first performance at the Hereford Festival last year. A second hearing of this melodious and sympathetic setting of Collins's words not only confirmed the favourable opinion we have already expressed upon the composition, but revealed new beauties; both in the vocal and orchestral details—an unflinching proof of careful and earnest workmanship, which merits record. The principal vocalists—Miss Santley, Miss M. Hoare, Miss Hilda Wilson, Mr. E. Lloyd and Mr. Santley—were highly successful in the solo parts, Miss Santley gaining much applause in the beautiful invocation to Hope, Mr. Santley exciting much enthusiasm by his fine rendering of the solo "Revenge, Pity," and Mr. Lloyd creating so marked an effect in the Recitative and Air "Brown Exercise rejoiced to hear" that he was encoored and compelled to repeat it—a compliment alike due to the attractive character of the air and the excellence of its interpretation. The trio, with chorus, "Melancholy"—well sung by Miss Santley, Miss M. Hoare and Miss Hilda Wilson—was also warmly received; and the choruses, in spite of an occasional slip, were thoroughly appreciated. The rendering of the orchestral portion of the composition was scarcely all that could be desired; but, judging from the cordial greeting accorded to Mrs. Meadows White, who was called into the orchestra at the conclusion of the work, this did not detract from the effect of the music upon the audience, for the applause was general and most enthusiastic. Choral Societies—especially those which can command an orchestra—will find this Ode a valuable addition to their *répertoire*, for it presents no formidable difficulties, and will insure a welcome wherever it is heard. Señor Sarasate's performance of Raff's Suite for violin with orchestra (announced as a new work to this country, although it had been previously heard at a Philharmonic Concert) showed the exceptional executive powers of the player to the utmost advantage, the third movement especially—Moto continuo—being a marvellous display of skill and accuracy; but we cannot say that, as a composition, the Suite can ever take high rank, although there is much graceful writing in the Menuetto, No. 2. Sterndale Bennett's Fourth Pianoforte Concerto (with the charming Barcarole) was carefully played by Mr. Cusins; and Mr. John Thomas won much applause for his rendering of two harp solos of his own composition. Amongst the vocal pieces must be mentioned the song from Mr. Cusins's Oratorio "Gideon," "The eyes of the Lord are over the righteous," the truly devotional character of which was so deepened by the singing of Miss Hilda Wilson as to elicit the warmest applause. Miss Marian McKenzie was also highly successful in Edward Bache's ballad "Farewell," and solos were given by Miss Santley, Mr. Lloyd and Mr. Santley with much success. The singing of the Philharmonic Choir in the part-songs "My lady comes to me" (Pinsuti) and "As the sunshine to the flower" (Cusins) was much admired. With the exception of Bennett's Concerto and the part-songs (when Mr. T. Pettit took the *bâton*), the performance was conducted throughout by



Mr. Cusins, the only purely orchestral pieces in the programme being Beethoven's Overture to "Egmont" and Mendelssohn's March from "Athalie." In every respect the Concert was a decided success, and reflected the highest credit upon the energy and artistic feeling of the *bénéficiaire*.

#### MISS ZIMMERMANN'S CONCERTS.

THE second of these excellent entertainments took place at the Royal Academy Concert Room, on Tuesday, the 8th ult. The programme commenced with a Sonata in E flat, for piano and violin, by Mozart, one of four such works in that key, and numbered 380 in Köchel's Catalogue. Miss Emily Shinner was the violinist, and her finished, expressive playing deserved cordial recognition. Herr Joachim's Theme and Variations in E (Op. 10), for piano and viola, is a cleverly written piece in the Hungarian style, but not very effective as music. The viola part was taken by Herr Straus, who also joined Miss Zimmermann in Schubert's Fantasia in C (Op. 159), for piano and violin. The concert-giver selected three of Brahms's minor pieces as her solos, and she was represented as a composer by two pleasing songs, "Only a year ago" and "Crocus gathering," tastefully sung by Miss Carlotta Elliot. At the last Concert, on Thursday, the 24th ult., there was a crowded audience, the co-operation of Madame Norman Néruda being perhaps accountable for the increased attendance. The most interesting feature of the programme was Miss Zimmermann's second Sonata for piano and violin in A minor (Op. 21). The work is in four regularly developed movements, and bears throughout the impress of sound musicianship, if not of distinct individuality of utterance. The most pleasing section is a piquant Allegretto scherzando in D minor; but there is much expressive writing in the slow movement, Andante Cantabile, and the whole Sonata was warmly received. The encore which Miss Zimmermann received after playing Liszt's transcription of Bach's Organ Fantasia and Fugue in G minor might be taken as the expression of a desire to hear her in some more legitimate pianoforte music. The programme included Schumann's Sonata in D minor, for piano and violin; and Miss Santley introduced two charming little songs entitled "Angel hosts" and "A Contrast," by Dr. Hubert Parry.

#### SEÑOR SARASATE'S CONCERT.

THE third orchestral concert given at St. James's Hall, on Friday, the 4th ult., might be looked upon as a kind of formal leave-taking between the eminent Spanish violinist and the public which had throughout accorded him such unqualified tributes of admiration. Of course there was a great gathering, and enthusiasm characterised the proceedings from first to last. Señor Sarasate's interpretation of Beethoven's Concerto—the greatest test of a violinist's powers—is more remarkable for the player's sensuous beauty of tone than for genuine passion or intellectual vigour. Upon his reading of individual passages difference of opinion may justly prevail; but there could scarcely be any dispute as to the unsuitability of the long and laboured cadenza he introduced in the first movement, simply because it was out of character with the music. The virtuoso was also heard in Vieuxtemps's Fantasia Appassionata, Wieniawski's Airs Russes and a Spanish piece from his own pen. The concert opened with Mendelssohn's Italian Symphony, in which the Philharmonic orchestra, under Mr. Cusins, maintained its usual standard of merit.

#### M. DE PACHMANN'S RECITALS.

EMULOUS of Von Bülow, Rubinstein, Sophie Menter and other pianists of high rank, M. de Pachmann is now engaged upon a short series of Recitals, in which he alone suffices to maintain interest and give pleasure. The performances, so far, have been highly successful, a large audience attending on each occasion and applauding the Russian artist with great cordiality. At the first Recital (5th ult.) M. de Pachmann limited himself to the works of

Chopin, whose music he plays with such remarkable taste, finish and distinction. It is understood that he does not care to be known as the interpreter of one master, but if by some happy combination of circumstances, a pianist is better fitted to render Chopin's music than any other, the public cannot be blamed for preferring to hear him in that capacity, and, after all, a performer *par excellence* of the Polish master's works holds a very enviable position. He must be a master of his instrument and a man endowed with subtle appreciation and the finest sensibility. The Chopin Recital was, of course, most successful. M. de Pachmann played a large number of favourite selections, which we need not specify, and held his audience not only in their seats, but attentive to the very end. His execution presented the usual charming qualities of exquisite *finesse*, delicate shading, and a comprehensive sympathy with the composer's varying moods.

The second Recital, given on the 22nd ult., was scarcely less well attended than the first, albeit M. de Pachmann's programme included very little of Chopin. That little, however, comprised the Sonata with the Funeral March and the well-known Valse in A flat, which the artist gave with special brilliancy, to the delight of all who heard him. Other selections were taken from Bach, Schubert, Mendelssohn, Beethoven, Moscheles, &c. In these M. de Pachmann fell short of the uniform success gained on the previous occasion, not that his skill was inadequate, but that his temperament was, perhaps, at variance with their spirit. The Russian pianist is by no means a cold, intellectual performer, like Von Bülow, who plays all masters equally well. He executes as he feels, and his sympathy, or the want of it, necessarily affects his execution. Nevertheless, it is always pleasurable and interesting to hear so gifted an artist play, and to this fact the audience abundantly testified.

#### MADAME SOPHIE MENTER.

A RECITAL given by this pianist in St. James's Hall, on the 19th ult., was largely attended by lovers of sensational performances. The programme could hardly have been more comprehensive and varied. It comprised a great number of pieces belonging to all schools, from the pure formalism of Bach to the rampant rhapsody of Liszt, and thus demanded from its sole interpreter a wonderful exercise of memory, physical power, and artistic feeling. We cannot say that Madame Menter met every requirement of the many she imposed upon herself: but she astonished her audience all the same, and drew from them applause as hearty as the most greedy could desire. We go with some of our contemporaries in their remarks upon the manner in which Madame Menter mixes up transcriptions and arrangements with worthier things. An occasional *tour de force* for its own sake may be pardoned; but when mere show-pieces are prominent, and the artist makes through them her strongest appeal, it is time to offer counsel. Madame Menter may know best where her strength lies; but if she aim at something above a mere display of "virtuosity," she must cease to interlard her programmes with the concoctions of Liszt and others. The lady is fitted for nobler work by the phenomenal command she has acquired over her instrument.

#### MR. CHARLES HALLÉ'S CONCERTS.

THE principal saloon in Sir Coutts Lindsay's "Gallery" has again been chosen for the scene of Mr. Charles Hallé's summer Concerts of chamber music, and the opening performance of the present season took place on the 18th ult. There was a good attendance of amateurs, who were delighted to hear music ably played amid surroundings so thoroughly congenial. The programme contained nothing new, for the reason, perhaps, that novelty was deemed unnecessary by way of condiment for a dish made up of Schubert's Quintet in C, Gade's pianoforte Trio in F, Schumann's Fantasia-Stücke for piano and violin, and such like works. The charm of these compositions does not, like the fragrance of a flower, soon depart. It endures, and makes always acceptable that which otherwise would weary by repetition. The executants were, with the exception of the two violoncellists, Mr. Robert

Mendelssohn and Herr Franz Néruda, those whose worth has been demonstrated over and over again, and year after year, at the Popular Concerts. It is quite needless to state how the various pieces above named were played by Mdme. Néruda, Mr. Hallé, Herr Ries, and Herr Straus.

#### MR. RICKARD'S PIANOFORTE RECITAL.

THE ambition which o'erleaps itself received an illustration at St. James's Hall, on Thursday, the 24th ult., when Mr. Richard Rickard gave a Recital consisting entirely of Chopin's music. It is in the nature of things that two hours' pianoforte playing must produce a feeling of monotony, even with an artist of the highest gifts at the keyboard, and this monotony becomes intensified when the music interpreted is cast in one mould and almost as full of mannerism as it is of beauty. Mr. Rickard is a performer of great merit; he has thoroughly mastered the technique of his instrument, his touch being pure and free from hardness, and his execution even and accurate. His style is entirely free from affectation, if indeed it does not err on the side of coldness, which of course is a disadvantage in music of a romantic character. Within his self-imposed limit his programme was as varied as possible, and included some items not often selected by pianists, such as the Brilliant Variations in B flat (Op. 12), the Concert Allegro in A (Op. 46), and the Fantaisie in F minor (Op. 49). We shall be glad of an opportunity of hearing Mr. Rickard in the works of other composers.

#### MISS HOLLAND'S CONCERTS.

It may be true that charity covers a multitude of sins, and sometimes the proverb has to be borne in mind when musical entertainments are given for charitable purposes. No forbearance of any kind is necessary, however, in dealing with the performances organised by Miss Holland, which took place at Steinway Hall, on the 2nd ult.; at Grosvenor House, on the 4th; and, we believe, once or twice elsewhere—the object being to raise funds for the Ladies' Association for the Rescue of Friendless Girls. In the pursuit of this aim, Miss Holland not only directed the Concerts, but drilled a choir of amateurs and composed a Cantata, the performance of which gave musical interest to the undertaking. The subject of woman's capacity for composition has recently been raised in our columns, and it was also discussed at some length at the last meeting of the Musical Association. Those who take a sanguine view of the matter may derive some encouragement for their opinions by an examination of Miss Holland's setting of Hood's humorous poem "Miss Kilmansegg and her Golden Leg." That the composer is a cultivated musician is obvious from the excellent construction of the choruses, some of which are elaborate, with a good deal of freedom in the part-writing. She also appears to have an exhaustless fund of tune at her command, while her melodies are frequently remarkable for a piquancy of style quite in keeping with the lines to which they are set. Parenthetically we may mention that the vocal score of the Cantata (Weekes & Co.) has a number of errors, such as accidentals omitted, crotchets substituted for quavers, and the like. A qualified musician, however, would have no difficulty in making the necessary corrections, and "Miss Kilmansegg" may be warmly commended to the notice of small Choral Societies. The performance at Grosvenor House was thoroughly efficient, the composer presiding at the pianoforte, and the work was received with mingled laughter and applause by a distinguished audience.

#### BOROUGH OF HACKNEY CHORAL ASSOCIATION.

EVERY musical season is noteworthy for some predominant features which impress themselves at the time and recur to the memory whenever we cast our thoughts backward. Two years ago London was invaded by an army of pianists, with Anton Rubinstein at its head; last summer two German opera companies were in the field, and the claims of modern Teutonic art were discussed with fierceness; while, at the present time, English music and musicians are receiving far more attention than was ever before accorded to them. As it is more valorous to lead

than to follow, it may be as well to state that the programme of English music given at the above Society's last Concert, on the 7th ult., was arranged months ago, before the attention of the public had been fully directed towards two of the composers represented. Until the production of "Colomba" and "Esmeralda," Mr. A. C. Mackenzie and Mr. Goring Thomas enjoyed recognition chiefly in the limited circle of musicians and earnest amateurs. Readers of this journal, however, will scarcely need to be reminded that Mr. Mackenzie's Cantata "The Bride" was produced at the Worcester festival in 1881, and that "The Sun-Worshippers," by Mr. Thomas, saw the light at the Norwich gathering in the same year. The music of "The Bride" is far from commonplace, and though a flavour of Schumann pervades it, there is no direct plagiarism. Consequently the work is winning popularity in spite of its sombre and incomprehensible libretto. "The Sun-Worshippers" is bright, melodious and effective throughout, and should be a favourite with Choral Societies. In the performance of both works, under Mr. Prout's direction, the band and chorus were highly satisfactory, and full justice was rendered to the solos by Miss Annie Marriott and Mr. W. Shakespeare. In the second part of the Concert were a number of lesser items, among them being a spirited chorus, "The Voice of Spring," by Dr. C. S. Heap, Mr. Harold Thomas's graceful and fanciful Overture, "Mountain, Lake and Moorland," Mr. Prout's Chorus, "Hail to the Chief," and Mr. Sullivan's Overture, "Di Ballo." The characteristic and effective air "There's a Bower of Roses," from Mr. Villiers Stanford's opera "The Veiled Prophet," capitolously sung by Miss Annie Marriott, was followed by a determined encore which, however, was successfully resisted, the conductor calling attention to the rule at the head of the programmes. During the past season the Hackney Choral Association has fully maintained the high standard set up six or seven years ago, both in the selection of its programmes and the manner of performance.

#### TUFNELL PARK CHORAL SOCIETY.

A PERFORMANCE of Gounod's "Redemption" was given by the Tufnell Park Choral Society, on the 11th ult., at the Athenæum, Camden Road, in aid of the fund for the Royal College of Music, with a success which must at once set at rest any question as to the effect of the work when rendered without an orchestra. It is true that the energetic Conductor of the Society, Mr. W. Henry Thomas, had so perfectly trained his choir as to present the choruses with all that decision and varied expression which they absolutely demand; and also that he was most ably assisted by Miss Amy Gill at the pianoforte, Mr. H. M. Higgs at the Mustel Organ, and Mr. John Cheshire at the harp; but apart from these artistic aids, the beauty of the music thoroughly made its way to the hearts of the audience, and the result was a triumph for all concerned. Miss Margaret Hoare and Miss Bayley were excellent in the soprano solos, the contralto part, especially the solo "While my watch I am keeping," was remarkably well sung by Miss Hilda Wilson, and Mr. Harper Kearton, Mr. A. Smith, Mr. Grylls, Mr. Partridge and Mr. Lewis Thomas were thoroughly efficient in the music allotted to them. The performance of so important a work in a manner thoroughly commensurate with its high claims reflects the utmost credit both upon the choir and its Conductor.

#### HIGHBURY PHILHARMONIC SOCIETY.

THE third and last Concert of the present season of this Society was given in the Athenæum, Highbury New Park, on Monday evening, the 7th ult., under the conductorship of Dr. Bridge. The first portion of the programme consisted of J. F. Barnett's Cantata "The Ancient Mariner," the name-part of which was exceedingly well sung by Mr. Bridson, Mr. Edward Lloyd sustaining the tenor part with his wonted ability. The singing of the choir was commendable throughout, and the whole of the Cantata was rendered in a creditable manner, although the orchestra was at times, particularly in the solos, somewhat inclined to overpower the voices. At its conclusion the composer, who was present, bowed his acknowledgments from the platform.

The soprano and contralto solos were taken by Miss Carreras and Miss Marian McKenzie respectively. The second part of the programme opened with a first performance of a new Motett for soprano solo and chorus, composed by Dr. Bridge, and entitled "Hymn to the Creator," the words, a paraphrase of a portion of the Benedicite, being a translation of a Latin hymn by St. Francis of Assisi. The work is musically and interesting throughout, although the subject, being one uninterrupted expression of praise, does not afford any great scope for variety in treatment. The solo was excellently sung by Miss Thornthwaite, the chorus sang throughout *con amore*, and the composition was very warmly received. Other works, composed expressly for this Society, and performed for the first time, were an Andante for violin by Mr. F. C. Woods (a pupil of the Conductor), a part-song, "Tis twilight's holy hour" (J. Clippingdale), and a part-song, "I wish to tune my quivering lyre" (A. E. Dyer). Mention may also be made of a very pleasing part-song by Mr. David Davies (also a pupil of Dr. Bridge), "It was a lover and his lass," which elicited the most enthusiastic applause. Miss McKenzie and Mr. E. Lloyd also contributed solos.

#### THE GUILDHALL SCHOOL OF MUSIC.

A SUCCESSFUL Concert was given on Saturday afternoon, the 5th ult., in the Egyptian Hall of the Mansion House, by the pupils of the Guildhall School of Music, under the direction of the principal, Mr. H. Weist Hill. The programme, which was chiefly vocal, and of as fairly interesting a character as a purely miscellaneous selection can well be, comprised Mendelssohn's 43rd Psalm, Gounod's "Noël," and four other part-songs, including Allen's humorous glee, "Dickory, dickory, dock," in all of which, and particularly in the latter, the choir was highly effective. Braga's "Serenata" and Spohr's "Rose, softly blooming" enabled Miss Edith Umpelby and Miss Clara Field respectively to exhibit both pleasing mezzo-soprano voices and good style; while a younger *débütante*, Miss Alice Heale, showed herself the possessor of a really fine contralto, which requires but increased study and culture. The programme was not, however, entirely devoid of instrumental music, and, particularly, the violin playing of two of the Corporation Exhibitioners, deserves notice. Of these two, Miss Cecile Eleison, a young lady of scarcely more than thirteen summers, showed, in a Romance and Gigue by Rüst, a really remarkable amount of technical skill, coupled with good phrasing, and gave promise of great things; while Miss Charlotte Wilkes, who led the slow movement from Haydn's Quartet, Op. 59 (the variations on the melody known as the "Hymn to the Emperor"), although having less opportunity for display, performed with a remarkably pure tone, and in a thoroughly musicianly manner. On the whole, although the Guildhall School has not been established more than two years in its present form, it may certainly look already with satisfaction upon its pupils.

#### FESTIVAL OF THE SONS OF THE CLERGY.

THE annual Festival of the Corporation of the Sons of the Clergy took place in St. Paul's Cathedral, on Wednesday, the 9th ult., under the conductorship of Dr. Stainer. As on one or two previous occasions, Sir Arthur Sullivan's fine Overture "In Memoriam" (written some years since in memory of the composer's father, and shortly to be published) preceded, or, we may perhaps say, formed the commencement of the service. An unfortunate difference of pitch between the wind of the orchestra and the organ, painfully noticeable in the opening bars, somewhat marred an otherwise excellent performance of a work noble in itself and eminently suited for such a Festival. Of Dr. Hiller's "Song of Victory" (written as a hymn of thanksgiving for the same occasion that also invoked in the opposite spirit the ever-charming "Gallia" of Gounod) it would indeed be difficult to speak too highly. The work is a *chef-d'œuvre* of a great master, and while we admire the courageous spirit which rendered its production possible on such an occasion, we very gladly chronicle the complete success which crowned the endeavours of all concerned in

its performance. The rendering of the whole Cantata was excellent, both as regards band and choir; the treble solos, a prominent feature of the work, were divided between Masters Richardson and Birch, two choristers of the Cathedral, the solo portion of the last number, however, being (in deference to the peculiar acoustic properties of the Cathedral) taken with good effect by the whole of the thirty boys of the Cathedral choir. The Service used, Mr. Birket Foster's Magnificat and Nunc dimittis in A, is, although unpretentious in character and easy of performance, effective and likely to prove very useful to choirs. The choir was, on the present occasion, slightly augmented, numbering in all about 300 vocalists, who were at all times well under the conductor's beat. An excellent sermon was preached by the Rev. Prebendary Hoile of Lincoln, after which, according to annual custom, the Hallelujah Chorus from "The Messiah" was sung. There was a large congregation.

#### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE musical event of the month was, without doubt, the first production here, by the Philharmonic, of the much-debated "Odysseus" of Herr Max Bruch, which took place on the 7th ult. The favourable impression created by the first production of the composer's masterly setting of Schiller's "Lay of the Bell," at the Birmingham Festival of 1879, had excited a very general desire here to make acquaintance with some of Herr Bruch's earlier works, but other and more pressing engagements prevented any exploration in that direction until the Philharmonic this year took in hand his classic Cantata "Odysseus" which had already been heard in London, Manchester, Liverpool, and elsewhere. The experiment was a commendable one, but it is not likely to be soon repeated. With all its unquestionable ability and earnestness, the "Odysseus," composed in 1873, is anything but an attractive work, and long before the end had been reached, the bulk of the audience who were present on this occasion appeared to be heartily weary of it. Herr Bruch's music is never wanting in science or thoroughness, but his invention is apt to flag, and he appears to lack the dramatic faculty and feeling for contrast which are necessary to sustain the interest of a serious, lengthy and elaborately scored Cantata like "Odysseus." For this result the libretto of Herr Graff is, no doubt, in part responsible, but the composer must also bear his share of the blame. There were two ways in which he might have lifted his work out of the rut which the librettist had prepared for it. He might have invested it with a certain classical grandeur, by a studied and stately simplicity and reserve in the employment of chromatic means, or he might have adopted the modern romantic method, and vivified and humanised the personages of his librettist, after the manner of Weber and Schubert. Unfortunately he chose a middle course, in which the worst features of the two methods are combined without their advantages, and the placid, contemplative spirit of antique art is mocked and disturbed by the gorgeous and elaborate trappings of the modern orchestra, with its prevalence of wind and percussion, its formlessness and unrest. The result is necessarily incongruous and unsatisfactory, though the work is redeemed in parts by passages of great beauty and power, as in the scenes between *Nausikaa* and her maidens, the spirited fugal chorus of Phæcians, "Be welcome, stranger," the "Song of the Rhapsodes," for male voices only, with harp *obligato*, in unison with the strings *pizzicato*, and the delicious quartet and chorus "Nowhere abides such delight as in the homestead." All these numbers were effectively rendered by the Society's band and chorus, though in one or two instances the executive means were scarcely equal to the exigencies of the score, and the brass was occasionally obstreperous. Miss Giulia Warwick was artistic and pleasing in the principal soprano music, especially distinguishing herself in the music of *Nausikaa*. Frau Max Bruch, the wife of the composer, displayed a contralto voice of considerable range and power, allied to earnest dramatic feeling, in the music of *Penelope*, and Mr. Frederic King, as *Odysseus*, impressed the audience

favourably in a somewhat trying and thankless part. Dr. Heap conducted with judgment and decision.

On the same evening as the above production, the lovers of operetta made acquaintance here for the first time with the "Naval Cadets" of Mr. R. Genée through the English version of Mr. H. B. Farnie. The company of Madame Soldene, who herself played *Cérisette*, is not deficient in spirit or dramatic talent, but its musical qualifications are limited, and it would be hardly fair to judge of the work presented on this occasion by the effect produced. In Von Suppé's Operetta "Boccaccio," produced a few evenings later, the company were more at home, and the performance met with very general approval.

On the 17th Mr. D. F. Davis gave his so-called annual Harp Festival, one of the stock features of which is a band of two dozen harps played by lady amateurs, friends or pupils of the *bénéficiaire*. On this occasion the lovers of minstrelsy did not respond to the appeal with their wonted liberality, although—perhaps because—the attractions of the harp were largely supplemented by those of the voice, represented by the singing of Miss Emilie Lloyd, Mr. Vernon Rigby and two local ladies. The performance does not call for criticism. The pieces in general were well chosen for displaying the somewhat limited musical capabilities of the bardic instrument, and the results appeared to be much appreciated by the friends and relations of the fair performers, who constituted no mean proportion of the audience, but a sestet arrangement of Beethoven's Choral Fantasia, though fairly well played, was so injudicious and unsuitable for the work as to be quite ineffective. Miss Emilie Lloyd sang with good feeling and effect Watson's "A Winter Story," Behrend's "Auntie," and Moore's "Minstrel Boy," and Mr. Vernon Rigby delighted the audience in "Salve dimora," Schubert's serenade "Thro' the night," Schumann's "Devotion," Nelson's "Mary of Argyle," and by way of encore to the latter, the perennial "La donna è mobile" from "Rigoletto."

On the 22nd an interesting vocal and instrumental Concert was given in the new Lecture Theatre of the Midland Institute, for a local charity, the principal performers, who gave their services gratuitously, being Mr. and Miss Santley and Miss Agnes Miller (pianoforte). The programme comprised Spohr's Double String Quartet in D minor, Beethoven's Sonata Patetica for Miss Miller, Rubinstein's Violin and Pianoforte Sonata in G major (Op. 13), charmingly played by Mr. F. Ward and Miss Miller, a couple of Salonstücke by the same composer, and an excerpt from Beethoven's Quintet Arrangement of the Septet in E flat. Mr. Santley, who was in fine voice, sang Gounod's Arab love-song "Medjé," Mendelssohn's "Shepherd's Lay," Hatton's "To Anthea," and Miss Maud V. White's "The Devout Lover" (the latter accompanied by the composer) in his most fervent and finished style, winning an encore for the last-mentioned song. Miss Santley's contributions comprised Molloy's "Children's prayers," Rubinstein's "Nicht mit Engeln," and Miss White's impassioned song "My soul is an enchanted boat." The playing of the Beethoven Sonata by Miss Miller was one of the features of the evening.

At the annual Orchestral Concert of the Edgbaston Amateur Musical Union, on the 25th, the chief features were Beethoven's Symphony in D, No. 2, and the Overtures to "Lodoiska" (Cherubini) and "Le Cheval de Bronze" (Auber).

#### MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

"THE last for the season" has been the key note of all the Concerts this month, and, with the exception of Organ Recitals, we shall have no more music from now to next October, when the Monday Popular Concerts recommence. The dearth of Popular Concerts this spring has been so much felt and regretted that we begin to hope the usual number may be given next season; indeed, we hear that there has been a talk of sending a petition to Mr. Riseley to that effect. But we doubt the suggestion being carried out. It would be too strong an action (musically speaking) for a town which, with about 200,000 inhabitants, has not yet succeeded in raising the modest £2,000 required for

the Royal College of Music Scholarship, despite all the efforts of the Mayor and Corporation.

The Season of 1882-83 has not closed so brilliantly as that of 1881-82, at the last Concert of which we had Messrs. Villiers Stanford and Prout conducting their own works to an immense and enthusiastic audience, and Mr. Gompertz creating a sensation only to be described as a *furor* by his admirable violin-playing. In fact we have been in a state of stagnation since the New Year, and have only had one good Concert during May. This was Mrs. Viner-Pomeroy's fourth and last Classical Chamber Concert (sixth season), at which, as usual, Messrs. Henry Holmes, M. Rice, W. H. Hill and J. Pomeroy were the performers with Mrs. Viner-Pomeroy at the pianoforte. Mendelssohn's Sonata in D (Op. 58), for pianoforte and violoncello, was the feature of the evening, but Mrs. Pomeroy's playing was not equal to that of her husband, and there was apparently a want of sympathy between the executants in the first movement, which considerably detracted from the merit of the performance. The Allegretto and Adagio, however, went considerably better, and Mr. Pomeroy's playing throughout was refined and artistic. Mozart's Quartet in D major, No. 10, Spohr's Quartet in E flat (Op. 58) and the great Brahms Quintet in F minor (Op. 54) formed the remainder of the programme, the last being a novelty to many of the audience, which was a large one.

The People's Concert Society gave its last Concert (second season) on the 26th ult., Sterndale Bennett's "May Queen" forming the first part of the programme.

Mr. Riseley continues his Saturday Organ Recitals at the Colston Hall, and Mr. Cedric Bucknall (Organist of All Saints', Clifton) has commenced a series of Recitals at the Victoria Rooms, Clifton, on Monday evenings. Admission may be obtained in each instance for sixpence, and the Recitals are fairly well supported.

#### MUSIC IN SOUTH STAFFORDSHIRE.

(FROM A CORRESPONDENT.)

THE events in this district during the season now closing have been distinguished by unusual vitality. At West Bromwich the Choral Society has at three Concerts performed Gade's "Crusaders," Smart's "Bride of Dunkerton," Mendelssohn's "As the hart pants," with miscellaneous selections at two of the Concerts. The principal vocalists were Mrs. Hutchinson, Misses Samuelli, Jessie Royd and Helen D'Alton, Messrs. Maas, Piercy, Rigby, Lander, Sauvage and Hilton. The Walsall Philharmonic Union, under the conductorship of Dr. Swinnerton Heap, has also given three Concerts, the principal works being Barnett's "Ancient Mariner," Mendelssohn's "Athalie" and "Hear my prayer," and Costa's "Eli," amongst the principal vocalists being Misses Annie Marriott, Eleanor Farnol, Aileby and Done, and Messrs. Dunkerton, Kenningham and Henry Blower. The Dudley Vocal Union, almost alone amongst the local Societies, has limited its efforts to the production of "The Messiah" and "The Creation," and is now contemplating a performance of "Judas Maccabæus." On the other hand, the Stourbridge Choral Society, a young but energetic Association, has, with commendable enterprise, given its supporters two of the productions of the last Birmingham Festival, Gade's "Psyche" and Gault's "Holy City." At Wolverhampton the Festival Choral Society, a body now numbering some 250 members, has given four Concerts: "The Redemption," the performance of which in November—the first in the provinces after those of the Festivals of Birmingham, Bristol and Brighton—attracted and profoundly impressed a crowded audience; "The Messiah," at Christmas; an Orchestral Concert in January; and finally, in April, Macfarren's "St. John the Baptist" and Haydn's Imperial Mass. The list of artists engaged includes Misses Mary Davies, Anna Williams, Clara Samuelli, Orridge, Damian, D'Alton and Emilie Lloyd, Messrs. Maas, Rigby, Cummings, Henry Blower, King, and Signor Foli. The band has been largely augmented and well drilled, Dr. Swinnerton Heap being the Conductor. In Wolverhampton, too, the veteran violinist Mr. Henry Hayward has just completed his sixth series of Classical



Concerts, assisted by his sons Charles (second violin) and Henry (viola), Messrs. Roberts (viola) and Owen (cello), Misses Hargreaves, Yonge and Cull (pianoforte). He has performed before a more numerous but still too small body of supporters, Spohr's Quintet for pianoforte and strings, and Duet for violin and viola, Beethoven's Quartet for strings (Op. 18) and "Waldstein" and "Moonlight" Sonatas (pianoforte); Mendelssohn's Quartet in C minor and Trio in C minor, both for pianoforte and strings; Mozart's Quartet (11th) and Quintet in C for strings; Guhr's Violin Concerto, &c., &c. Vocal selections were contributed at the different concerts by Misses Falkner, Guest, and Attwood.

Mr. Sims Reeves has just paid his farewell visit to Wolverhampton, accompanied by Mr. Santley, Misses Clements and Spencer Jones, Messrs. Herbert Reeves, Nicholson (flute) and Sidney Naylor (Conductor); and it goes without saying that the vast audience was fairly enraptured with his performance. Mr. Santley's efforts were equally successful.

The arrangements for the forthcoming Triennial Festival in Wolverhampton are in a forward state, and rehearsals twice a week are being vigorously proceeded with. Hitherto this Festival has been limited to a single day; but fresh vitality having been infused into the management, the movement has been placed on a broader and sounder basis, and it has been decided to give two performances on each of two successive days. The programme will include "Elijah," Gounod's "Messe Solennelle," Beethoven's "Mount of Olives," Hummel's "Alma Virgo," Macfarren's "Lady of the Lake," and Mackenzie's "Jason," miscellaneous selections being included in the evening programmes. The artists engaged include Misses Davies, Williams and Emilie Lloyd, Madame Patey, Messrs. Edward Lloyd, Maas and King, and Signor Foli. Mr. Carrodus will lead a band of sixty performers, and Dr. Swinnerton Heap has been appointed conductor. No pains or expense are being spared to make the musical success thorough, and a highly satisfactory financial issue is already assured.

#### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

MR. W. T. BEST, the well-known Organist of St. George's Hall, Liverpool, gave two Recitals in St. Andrew's Church, Bradford, on the 8th ult., the occasion being the opening of a new instrument built by Messrs. W. Hill and Son. It is superfluous to say that the performances were excellent, but justice would hardly be done were we not to make special allusion to the rendering of Bach's Toccata and Fugue in C major, in which Mr. Best quite excelled himself. Selections from Spohr's "Last Judgment," Widor's Symphony in B flat, Dr. Wesley's Andante cantabile in G and Smart's Festal March in D were also played.

The same evening was chosen by the Leeds Amateur Orchestral Society for their last Concert of the season. The orchestra was conducted by Mr. J. P. Bowling, and perhaps gave more satisfaction than on any previous occasion; but there is still need of much painstaking practice, individually and collectively, before the stage of efficiency is reached. Miss Hill and Mr. Coghlan contributed vocal solos, and Mr. Bowling gave further evidence of his undoubted abilities as a pianist.

The Headingley Vocal Society performed Mendelssohn's "Athalia" in the Leeds Church Institute, on the 21st ult., under the direction of Mr. James Broughton, the Conductor of the Society. Mr. Alfred Broughton played the accompaniments. The lyrics were not recited, as at a recent Concert in Bradford, to which we drew notice last month, and therefore some of the general effect of the work was lost; but the performance, as a whole, was very creditable.

A new work by the Rev. J. F. Downes, a musician of considerable local reputation, has just been privately performed in Leeds, before an influential gathering of amateurs, and seems destined to achieve a greater popularity than any of his previous compositions. The subject is the parable of "The Prodigal Son," and the

music to which it is set is not only full of melody, but exhibits much technical skill. Further criticism is, of course, impossible, considering the nature of the first performance and the fact that the Cantata is not yet published; but we hope before long to hear that the work is to be given before a public audience, and that the music is no longer in manuscript. We are glad to see that another composer of the same town, Mr. A. E. Grimshaw, is obtaining some success as a writer of vocal music.

The Leeds Musical Festival will now engross attention here for the next few months. The practices are being regularly held under the superintendence of the chorus-master, Mr. James Broughton, and great progress has been made with Macfarren's "King David" and Beethoven's Mass in D. The famous Yorkshire chorus will be severely tried by the difficulties of the latter work, but no one who heard the performance of the Choral Symphony three years ago will hesitate to expect a splendid rendering of the Mass. Macfarren's new work, if we may judge from the choruses of the first part, will not be less popular than his other oratorios: there is much more melody throughout, and in one of the numbers we are inclined to think he shows more contrapuntal skill than in any previous work of the same nature. We are sorry to hear that Clay's promised Cantata "Sardanapalus" will not be performed, owing to the difficulties which the composer has had to contend with, but in lieu of it a composition by Alfred Cellier on the subject of Gray's "Elegy" has been offered to the Committee and accepted. Of the other new works we have as yet heard nothing, but Raff's Oratorio will doubtless be rehearsed as soon as it is published. As regards the chorus, it seems to be admitted that there is no falling-off from the excellence of previous Festivals, but, on the contrary, an improvement is perceived in many respects. The great organ in the Victoria Hall, which will be used for the Festival, is now undergoing thorough repair for this purpose, and in consequence the usual bi-weekly Recitals of Dr. Spark have been suspended for some time. It has already been announced that the Organists for the Festival will be Dr. Spark and Mr. Walter Parratt (who is a Yorkshireman), and that the Duke of Albany will preside at the performances, to which the gracious patronage of the Queen has been accorded.

The last item of general interest is an intimation to the effect that the Committee have found themselves unable to engage Madame Albani for the Festival in consequence of "the exorbitant increase in her terms." We understand that the Committee of the Gloucester Festival have come to the same determination, and for a similar reason.

#### MACKENZIE'S "COLOMBA."

MR. MACKENZIE'S new opera "Colomba" has been one of the chief features of Mr. Carl Rosa's successful season which has just terminated in Ireland. *The Irish Times* says:—

"The most important as well as the most interesting work of Mr. Carl Rosa's London season was that of 'Colomba,' an opera by Dr. Franz Hueffer and Mr. A. C. Mackenzie, written specially for the Rosa company. The great and immediate success with which it was met was pleasantly significant for those who have faith in native talent, and hopes of a national opera on a scale larger and more elevated than any hitherto known. . . . There is ample employment of the *leit-motif* for *Colomba*, *Savelli*, &c. There is no overture, properly so-called, but a very striking and characteristic prelude, opening with a bold phrase, which we hear again frequently throughout the work. In this introduction the musician will at once recognise the hand of a master; grace, delicacy, and full command of orchestral resource, with a fine dramatic instinct. This remark may be extended to the entire opera, which exhibits a cultured imagination and refined scholarship, and is, besides, symmetrical in the sense that it does not wander outside the school which the composer adopts, though we have no doubt if he had chosen another style, French or Italian, for example, he would have worn the mantle of the country with great grace. Briefly to

summarise the general features of this opera, we may say that the dramatic writing is very powerful and impressive, the choral arrangements admirable, and the orchestration remarkable for tact, scholarship and ingenuity. An unaccompanied quintet in the second act is finely written. For the rest, we may indicate as specially worthy of notice the opening chorus, the colour and variety of which are very cleverly shown; the *Vocero*, sung by *Chilina* and afterwards by the heroine; *Savelli's* song, *Colomba's* scena at the commencement of the second act, *Orso's* song 'Will she come from the hill,' *Chilina's* plaintive song (for which Miss Perry won a merited encore), and the duets in the fourth act."

*The Freeman's Journal* in the course of a long notice says:—

"Last night Mr. Rosa favoured a crowded audience with the second new opera of the present season. Such a thing is naturally an event in the musical world of Dublin, and the unequivocal success which signalled the production of 'Esmeralda' last week gave a further interest to the first performance amongst us of 'Colomba.' A success was evidently anticipated last night, for there did not appear to be an inch of space in the entire house, and we may here add that if looks mean anything, many and frequent were the longings for a theatre which is capable of comfortably accommodating a not by any means enormous gathering. But few, we venture to say, did not feel themselves compensated by last night's opera for any physical inconveniences they may have suffered. 'Colomba' was a brilliant, a magnificent success, and although it is sometimes dangerous to pronounce a decided opinion upon a new work of the kind, there can be no second notion as to its inevitable popularity. . . . Mr. Mackenzie is young at his work. If we except his 'Jason,' composed for the Bristol Festival last year, we are not sure that he has ventured before upon anything like a sustained operatic effort, but assuredly in 'Colomba' there is no evidence of a 'prentice hand, or of the hesitation or nervous advances of a musical neophyte. It is the production of a mature and self-conscious strength. Of a decidedly Wagnerian turn—that is, Wagnerian as we know it in 'Lohengrin'—he displays the rare and gifted capacity of expressing in the melody of the various parts the theme that pervades the mind of the artist. We catch from the music the eloquent interpretation of the true nature of *Colomba*, especially in the *Vocero* at the beginning of the first act; of the contending passions of *Orso*, and of the superior type of mind of the lawyer *Giuseppe*, who must not be confounded with the ordinary stage villain. To have achieved such a feat as this, we consider, the highest effort of real genius. Mr. Mackenzie's melody is full of original purity and sweetness."

*The Belfast News Letter* after some general remarks says:—

"The masterly orchestration of the work cannot be denied. Every scene is illustrated with unerring art, and with a power that is thoroughly dramatic, without ever being stagey or common-place. . . . Having already told in these columns the story of 'Colomba,' it is unnecessary to repeat it at this time. It need only be said that the composer has succeeded in attracting a certain amount of sympathy toward the woman who is exciting her brother to an act of vengeance, by showing her as one who regards revenge as a sacred duty. The *Vendetta*, as a matter of fact, is regarded as a religious rite to be done on behalf of the dead. There is something magnificent and solemn in the frenzy of the woman as illustrated by the composer of the opera. In the first act the story of the death of *Colomba's* father and of the girl's oath to be avenged upon his murderer is told. The people are gradually worked up in interest as a native maiden sings the song which is the signal for the exercise of the *Vendetta*. This number is the one in which the *Vendetta motif* is introduced. It is a fine composition, and sounds like one agonising human wail. Its accompaniments are weird and very Wagnerian in style."

The last performance took place on the 26th ult., at Cork, when Madame Marie Roze undertook the part of *Colomba* for the first time, and in which she made a great success.

## ROYAL ACADEMY OF MUSIC.

The following has been sent to us for publication:—

Annual Report of the Committee of Management to the Directors of the Royal Academy of Music, for the year 1882.

Your Committee are happy to report the continued fiscal and technical prosperity of the Royal and National Institution you commit to their management.

The financial welfare of the Academy is evinced in the fact that there is a surplus over the expenses of the year 1882, which is recorded in the Balance Sheet. This is largely consequent on the increased number of Students, which at the close of July last was greater than at any other period. Some of the then Pupils have since left the Academy, but have been to a great extent replaced by the entrance of seventy-three strangers in the Michaelmas Term, besides the new comers of the present Term, who are not yet counted. Some profit accrued from the Local Examinations of Musical Students throughout the country, in the spring of 1882, which was entered by 1,245 Candidates, of whom 143 obtained Honours and 698 passed in various branches of music. The Metropolitan Examination of Artists and Teachers, held in January, 1882, yielded also a small amount to the Academy Funds. Of the sixty-eight Candidates who submitted to this ordeal, fourteen were approved by the Examiners, and were consequently created Licentiates of the Royal Academy of Music.

The tokens of the musical success of the Institution are—

- 1.—The public reception of young artists who have recently completed their training here;
- 2.—The welcome to several singers, instrumentalists, and even composers, at important performances, who are still pursuing their studies;
- 3.—More than one application from establishments in good esteem for the services of the Operatic Class;
- 4.—The warm encouragement experienced by the solo performers, the band, and the chorus, at the Academy Concerts in St. James's Hall, and in the Academy Room; and
- 5.—The conscientious opinion of the professors and friends of music, who witness the talent displayed at the Fortnightly Meetings which are held throughout the year.

Your Committee are happy to record the munificence of Lady Goldsmid, who has again presented a Free Scholarship to be competed for in April by Female Pianists who have been studying for two years in the Academy, this being designed to facilitate to the most deserving the continued pursuit of excellence.

Prizes of Ten Guineas each were given last year, and are promised for this by Dr. Llewellyn Thomas to a Female Student for Declamatory English Singing; by Mr. Henry Evill to a Male Student for the same; by Mr. Heathcote Long to a Male Student for Pianoforte-Playing; by Mr. Charles Santley to Students of either sex for Accompaniment; and by Mr. Bonamy Dobree to a Student for Violoncello-Playing.

There are several individuals who pay the entire fees of one or more Students, but withhold their names from public announcement.

The Potter Exhibition, which is the oldest endowment at present on the books, the Westmorland, the Sterndale Bennett, the Parepa-Rosa, the Sir John Goss, the Balfe and the Thalberg Scholarships, are permanently secured.

It is to be regretted that no additions have been made to the Reserve Fund for reducing the fees of deserving and necessitous Students, and the amount as yet collected is insufficient for investment.

It has been found desirable to appoint a Finance Committee to have special charge of the monetary arrangements, and Messrs. J. Lamborn Cock, J. F. H. Read and Chas. E. Sparrow have been kind enough to accept the onerous and troublesome duties of this office.

The Examinations for the Memorial Prizes have been conducted by Musicians not teaching in the Academy, and those gentlemen have always given their gratuitous services.

It will be necessary during the summer vacation to enter upon heavy expenditure for the re-decoration of the Concert Room, which will seriously intrude on the funds at the disposal of your Committee.

An application was made in the autumn to Sir Henry Ponsonby, asking whether her Majesty might probably accept a request, were it proffered by the body of Directors, to allow a Concert to be performed by Academy Pupils in the presence of the Queen. Such a boon was granted by King George IV., who received the Pupils in Carlton Palace; such again was granted by King William IV. and Queen Adelaide, who visited the King's Theatre to witness the Pupils' Performance; it was therefore supposed a hope might not be groundless that a like grace might be accorded by the present Sovereign. The reply of Sir Henry was, however, to the effect that her Majesty was too much engaged to entertain the proposal were it to be officially made.

Your Committee regret the letter, which will be read to you, from Mr. George Wood, resigning his twofold office of Director and Member of the Committee, and which will, according to the Charter, necessitate his ceasing to act as Auditor. This resignation, on your acceptance, will cause a vacancy in each of the positions held by Mr. Wood, and the Committee beg to nominate the present Director, Mr. J. F. H. Read, for the places in the Committee and the Auditorship, and Mr. P. Sainton for the place on the Direction—who have both stated their willingness to serve if you appoint them.

Your Committee have to state that the communication to H.R.H. the Prince of Wales, embodying the resolution passed at your adjourned Meeting on March 25, 1882, has been acknowledged by the Secretary of his Royal Highness without comment. This communication included a transcript of your reply to the invitation of the Lords of the Privy Council for remarks on the petition of his Royal Highness for a Charter for a Royal College of Music, in June, 1880, stating the elasticity of the Charter of this Institution, and offering to modify the working of the Academy in any way, according to this Charter, that might meet the views of the Prince of Wales.

In conclusion, your Committee wish openly and strenuously to declare that this Academy, honoured as it is by the patronage of the entire Royal Family, and strengthened by the confidence of the Musical Profession and the British Public, is capable of everything that is desirable for the furtherance of its grand national and educational object, so far as its pecuniary means extend.

JOHN GILL, Secretary.

March 17, 1883.

THE Dedication Festival was observed at St. John's, Red Lion Square, on the 6th ult. For the Communion, the music was Stainer in A, and "It came even to pass" (Ouseley) was the Anthem. At a special Musical Service on the 9th ult., a selection from Dr. Armes's Oratorio "St. John the Evangelist" was given. The solo "These are they" was well rendered by Master H. Tebbutt, Mr. H. Knott singing with much expression the music allotted to St. John. Mozart's motett "O God, when Thou appearest" and Woodward's Evening Anthem "The radiant morn" were also sung. During the collection, which was for the new organ, Bennett's Barcarole from his Fourth Concerto, arranged for organ and orchestra, was played. The Allegro from Handel's Fourth Concerto concluded the service. Mr. C. J. Viner conducted the musical arrangements.

THE members of the St. Jude's Choral Society, East Brixton, gave their first Concert at the Brixton Hall, on Tuesday evening, the 1st ult. The programme consisted of a well-arranged selection of sacred and secular music. The choruses were sung with spirit, correctness and good expression, the latter feature being especially noticeable in Mozart's "Ave Verum" and "The Rose, Shamrock and Thistle," effectively arranged by the Conductor, Mr. Arthur Jarratt. The solo vocalists were Madame Mudie-Bolingbroke, whose fine voice and artistic singing were greatly admired; Madame Lita Jarratt, who also met with a hearty reception, and Mr. Arthur Weston, who displayed an excellent voice and good style.

At Dudley House, Park Lane, was given, on Saturday afternoon, the 5th ult., a Concert in aid of the General Lying-in Hospital, York Road, Lambeth. The ancient Hospital, established in 1765, is fortunate in having upon its staff Dr. F. H. Champneys, who is not only Doctor of Medicine but also learned in music, and has under his command an excellent amateur choir of ladies and gentlemen. The Concert opened with a Psalm (127th) for quartet and chorus, "Nisi Dominus edificaverit domum," one of three composed by Handel during his Italian journey in 1707. The quartet was sung by Miss Hardy, Miss Annie Williams, Mr. H. E. Wooldridge and the Hon. Spencer G. Lyttelton. The choir in this work was at times somewhat unsteady; but the next item, an unpublished Motett, "Tu es Petrus," composed by Leonardo Leo in the severe style of Palestrina for a six-part chorus without accompaniment, was rendered in a manner which reflected great credit upon the members of the choir and their able Conductor, Dr. Champneys. This Motett was followed by a work of larger design and great beauty, Astorga's "Stabat Mater," composed for chorus, solo voices and orchestra, but accompanied on this occasion by the pianoforte. The solo music in this work was given by Miss Robertson, Miss A. Williams, Mr. H. E. Wooldridge, the Hon. Spencer G. Lyttelton and Mr. Wooldridge, who sang in place of Mr. Lionel Benson, absent from indisposition. Miss Robertson was heard to great advantage in the soprano solo "Sancta Mater." The second part of the programme consisted of a miscellaneous selection of secular music, commencing with the Madrigal by John Wilbye "Flora gave me fairest flowers," which was followed by an excellent choral composition from the pen of Dr. Champneys called "Lalage" (the words by S. T. Coleridge), which may be most aptly described as a madrigalian part-song, for much of the music has a true madrigalian flavour, while other portions introduce the more modern progressions and style of a part-song. The selection also included Wilbye's Madrigal "Sweet honey-sucking bees," Benet's "Thyrsis, sleepest thou?" Danby's glee "Awake, Æolian Lyre," sung by the choir; various solos, well rendered by Mrs. Lynedoch Moncrieff (who contributed a composition of her own), Miss Robertson, Miss Colthurst, Miss Annie Williams, Mr. Wilfrid Ward, Mr. Walker Warnock and Signor Parisetti; and Handel's Violin Sonata in A, performed by Herr Röver. The pianoforte accompaniments were played by Signor Roudi. The attendance was so numerous as to warrant the hope that the funds of the hospital have materially benefited by the Concert.

THE members of the St. John's Choral Society gave the final Concert of their sixth season at the Parochial Schools, East Dulwich, on Thursday, the 17th ult., the compositions performed being Rossini's "Stabat Mater" and Sterndale Bennett's "May Queen." The rendering of the first work was particularly good throughout, and the choruses of the "May Queen" were sung with great precision. Miss Emily Gilloch presided at the piano, Mr. Charles Hancock (Mus. Bac., Oxon.) at the harmonium, and Mr. Charles Lawrence (Mus. Bac., Oxon.) conducted. At the conclusion of the concert, Mr. Lawrence, who has been Organist and Choirmaster at St. John's Church for upwards of nine years, was, on his retirement, presented by the Vicar, the Rev. Dr. Warburton, on behalf of the congregation, with a valuable gold watch and chain, and an illuminated address on vellum, in token of their esteem and in recognition of the efficient services rendered by him during that period.

A FINAL meeting of the old Sacred Harmonic Society, founded in 1832, took place on Tuesday, the 22nd ult., at the Society of Arts Rooms in John Street, Adelphi, when the distribution to the members of their shares of the assets took place, in accordance with the original rules of the Association. One of the members has already handed over his cheque to the new Society, incorporated last year, a prominent characteristic of which is that it is established exclusively for art purposes; and in the event of dissolution the assets must be given to some kindred institution. It is to be hoped that this good example will be imitated by other members of the old Society and those interested in the superior rendering of first-class sacred music.

THE sixth triennial Festival of the Handel and Haydn Society opened at Boston, U.S., on Tuesday the 1st ult., with a performance of Handel's "Ode to St. Cecilia's Day," and Rubinstein's sacred Opera "The Tower of Babel." The solo vocalists were Miss Emma Thursby, Mr. William J. Winch, Mr. C. R. Adams, Mr. J. F. Winch and Mr. M. W. Whitney. The Angel choruses were sung by a choir of boys, under the direction of Mr. S. B. Whitney. On the second day the programme consisted of "The Nativity," composed expressly for the Festival by Professor Paine, and Cherubini's Mass in D minor. These works were splendidly rendered, Professor Paine's Cantata producing a marked effect. The solo vocalists in the "Nativity" were Miss Thursby, Miss M. Phillips, Messrs. G. W. Want and M. W. Whitney; and in the Mass Mrs. Osgood, Miss Winant, Mr. Toedt and Mr. Henschel; Mrs. F. P. Whitney and Mr. A. Pennell joining in the sestet. On the third day a miscellaneous programme was performed in the afternoon, the evening Concert being devoted to Gounod's "Redemption." The performance of this fine work was one of general excellence, Miss Thursby, Miss Winant, Mr. W. J. Winch and Mr. Henschel being highly successful in their solos, and the choruses being given both with decision and appropriate expressiveness throughout. Max Bruch's secular Oratorio "Arminius" was the work selected for the fourth day, the soloists being Miss Winant, Mr. Adams and Mr. Henschel, who was the original singer of the *title-role*. The Oratorio was conducted by the composer, and received with great applause. On the fifth day a miscellaneous programme was provided; and the Festival closed on the sixth day with a performance of "The Messiah." The works had been excellently rehearsed by Mr. Zerrahn.

M<sup>DLLE</sup>. ALICE ROSELLI gave a Concert at Steinway Hall, on the 1st ult., under distinguished patronage, and before a numerous audience. The *beneficiare* was assisted in the vocal department by Miss Helen Meason, Madame Enriquez, Mr. W. H. Cummings, Signor Villa and Mr. Santley, and the solo instrumentalists were Mr. Kuhe, Miss Kathleen O'Reilly and Miss Harriett Sasse (pianoforte), Herr Poznanski (violin) and Mr. Churchill Sibley (organ). The concert-giver was heard to much advantage in Cowen's "Last dream," Louisa Gray's "Dermot and I," Gounod's "Noël" (with violin and organ *obbligati*), Herr Poznanski and Mr. Sibley) and a new song composed by Mr. Sibley, in all of which she received warm and well-deserved applause. Amongst the other vocal items in the programme may be mentioned an effective new song by Desmond L. Ryan, "Hail and farewell" (well sung by Madame Enriquez), Gounod's "When in the early morn'" (for the excellent rendering of which Mr. Cummings was enthusiastically recalled) and the same composer's "Le Nom de Marie," so well sung by Mr. Santley that he was compelled to return to the platform, when, instead of repeating the song, he gave "There is a green hill far away." The instrumental solos were also highly successful. Messrs. Wilhelm Ganz, William Carter and Lindsay Sloper were the accompanists.

"YE LONDON GLEE MEN" gave their first Smoking Concert at the Guildhall Tavern, Gresham-street, on Thursday evening, the 10th ult., under the direction of Mr. Richard Mackway. The programme comprised glees, madrigals, songs, &c., and ranged in date from John Benet's madrigal "Flow, O my tears" (1599), to Wagner's chorus of Norwegian sailors from the "Flying Dutchman." It also included "Strike it up, neighbour," Weelkes (1608), and Dr. Cooke's laughably pedantic glee "Amo, amas"; while modern writers were represented by Hatton's "Warrior's Song"; "Crown'd with clusters of the vine," from Alfred Mellon's Opera of "Victorine"; Franz Abt's "Vineta"; "I gave my harp to sorrow's hand," by Bishop; and Mendelssohn's "Love and Wine." Vocal solos were contributed by Mr. Frank Ward, Mr. E. Etherington and Mr. Richard Mackway. Pianoforte selections were also given by Messrs. Walter Mackway and William Horsey. The Concert was brought to a close by the singing of "Auld Lang Syne," arranged as a song with vocal accompaniment by Mr. Richard Mackway, and sung by Mr. A. J. Kestin.

ON the 1st ult., the Praed Street Chapel Choir gave a very successful Concert, in aid of the New Organ Fund. In the first part, which consisted of sacred music, the choir sang the choruses "Then round about the starry throne," "How lovely are the messengers" and "O Father, whose almighty power" with good effect, and solos by Mrs. Roe, Miss Easterbrook, Mr. E. A. Baker and Mr. J. Baker were well rendered. Mr. F. R. Kinke performed an organ solo in the first part, and a pianoforte solo in the second, which was miscellaneous. The part-songs "Sweet and low," "A Wife's Song" (Barnby), Pinsuti's "Good night, beloved," Mercadante's "Sweet is the hour of rest," and several popular songs by Sullivan, Loder, and others were efficiently rendered. Mr. F. R. Kinke presided at the organ, and was associated with Mr. W. J. Green as accompanist to the songs. The choir-leader, Mr. H. Sampson, conducted.

FOR the first time at Cardiff, a performance of Gounod's "Redemption" was recently given at the Drill Hall, by the Choral Society, under the conductorship of Mr. D. C. Davies, assisted by professional instrumentalists from London, Birmingham and other places. The choruses were well balanced and rendered with good effect, but the expression, in several instances, was not so fine or careful as might have been desired. The instrumental portions were played remarkably well, and highly appreciated by a large and cultivated audience. On the whole, it may be said the Society acquitted itself in a very creditable manner. The few faults which were noticeable will, no doubt, be corrected in the next rendering of this difficult but exceedingly impressive Oratorio. The principal vocalists were Mr. Edward Lloyd, Mr. Montague Worlock, Miss Mary Davies, Miss Gertrude Lewis and Miss Jenny Lewis.

THE first Concert of the South Hampstead Musical Society was given at the Hampstead Vestry Hall, on the 22nd ult., before a large audience. The choir, under the able direction of Mr. Arthur J. Greenish, sang with the utmost steadiness and certainty of intonation in Cowen's Cantata "The Rose Maiden," which formed the first part of the programme, the solo parts in this work being effectively rendered by Mme. Worrell, Miss Frances Hipwell, Mr. Alfred Kenningham and Mr. H. Horscroft. In the miscellaneous part which followed, a conspicuous feature was a new song by Mr. Greenish, "Sweethearts still," well sung by Mr. Kenningham, which elicited a warm and well-deserved encore. Some part-songs, too, were admirably given by the choir, and Mr. Frank Arnold contributed a violin solo with much success. Mr. Corke and Mr. Dovaston presided at the pianoforte and harmonium respectively with much skill and judgment.

THE members of the Catford Society, under the conductorship of Mr. Frederick Stevenson, gave a performance of Hofmann's "Melusina" in the Lecture Room, Lewisham, on Tuesday, the 1st ult. Miss Sheldon, Miss Heywood, Mr. E. R. Tasman and Mr. Wm. Webster, jun., were the soloists, and there was an excellent band, led by Mr. Carrington. The choir sang exceedingly well. Part II. included Schubert's Overture to "Rosamunde" and Mendelssohn's Rondo brillante for pianoforte and orchestra, the solo part of which was played by Miss Bella James in a brilliant and finished manner. Mr. E. C. Silverthorne in Mr. Stevenson's song "Many years ago" and Mr. Webster in Ricci's "Sulla poppa del mio brik" (with orchestra) met with enthusiastic recalls. The Concert closed with Romberg's Symphony for Strings and Toy Instruments, the latter of which were played by ladies. Mr. Edward Trotter was the accompanist.

THE Crouch End Choral Society gave an excellent performance of Mendelssohn's "Elijah," at Christ Church Schoolroom, on Tuesday, April 24. The principals engaged were Miss Hilda Coward, Miss Hilda Wilson, Mr. Alfred Kenningham and Mr. Frank Ward, assisted in the quartets by the Misses A. Scott and Long and Messrs. Jones and Richardson. The accompaniments were played by a professional string quintet, with Mr. C. W. Lovejoy at the piano, and Mr. J. G. Callcott at the harmonium. The chorus, which was well balanced, numbered nearly 100 voices. Mr. Alfred J. Dye conducted.



# Love the Lord

June 1, 1883.

## ANTHEM FOR FOUR VOICES.

Psalm xxxi. 26, 27.

Composed by A. H. MANN, Mus. Doc.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.)

SOPRANO. *pp* O love the Lord, all ye His saints: the

ALTO. *pp* O love the Lord, the Lord, all ye His saints:

TENOR. *pp* O love the Lord, the Lord, all ye His saints: for . . the

BASS. *pp* O love the Lord, the Lord, all ye His saints: the

*Soft Sw.* *pp* *Ped.* *no Ped.*

Lord pre-serv-eth them, . . . them that are faith-ful,

pre-serv-eth them that are faith-ful, O love the..

Lord pre-serv-eth them, pre-serv-eth them that are faith-ful, O love the..

Lord pre-serv-eth them, . . . . them that are faith-ful, love . . the

*Ped.*

O love the Lord, all ye His saints, for . . the Lord pre-serv-eth

Lord, the Lord, all ye His saints, for . . the Lord pre-serv-eth

Lord, the Lord, all ye His saints, for . . the Lord pre-serv-eth..

Lord, O love the Lord, for . . the Lord pre-serv-eth..

*pp* *no Ped.*

them that are faith-ful, faith-ful, and plen-teous-ly re-ward-eth, and plen-teous-ly re-ward-eth the

*Ped.*

ward-eth, and plen-teous-ly re-ward-eth the

*Ped.*

proud . . . do-er, and plen-teous-ly re-ward-eth the

*no Ped.*

no Ped.

( 2 )

First system of the musical score. It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics: "proud . . . do - - er." The fifth staff is the piano accompaniment, starting with a piano (p) dynamic and ending with a forte (ff) dynamic and a "Ped." (Pedal) marking.

Second system of the musical score. It consists of five staves. The first four staves are vocal parts with lyrics: "Be strong, and He shall es - tab - lish your heart." The fifth staff is the piano accompaniment, starting with a forte (ff) dynamic and ending with a "no Ped." (no Pedal) marking.

Third system of the musical score. It consists of five staves. The first four staves are vocal parts with lyrics: "be strong, and He shall es - be strong, be strong, . . . and He shall es - strong, be strong, . . . be strong, and He . . . shall es - . . . and He . . . shall, . . . be strong, . . . and He . . . shall es -". The fifth staff is the piano accompaniment, starting with a forte (ff) dynamic.

O LOVE THE LORD.

June 1, 1863.

- tab - lish your heart, es - tab - lish your heart, be strong  
 - tab - lish your heart, es - tab - lish your heart, be strong,  
 - tab - lish your heart, es - tab - lish your heart, be strong, be strong,  
 - tab - lish your heart, es - tab - lish your heart, be strong. be  
 Ped. no Ped. Ped.

be . . . strong, He shall es -  
 be . . . strong, He shall es -  
 be . . . strong, He shall es -  
 strong, be strong, and He shall es - tab - lish your heart,  
 no Ped. p Ped.

- tab - lish your heart, . . .  
 - tab - lish your heart, your heart,  
 - tab - lish your heart, your heart,  
 your heart, . . . and He shall es - tab - lish, es - tab - lish your  
 heart, . . .

no Ped.



*rall.* *a tempo.* *pp*

be . . strong. *rall.* *a tempo.* *pp* O love the

be . . strong. *rall.* *a tempo.* *pp* O love the

be . . strong. *rall.* *a tempo.* *pp* O love the

heart, . . es - tab - lish your heart. *pp* O love the Lord . .

*f* *rall.* *a tempo.* *pp* *pp*

*Ped.* *no Ped.* *Ped.*

Lord, all ye His saints: the Lord pre-serv-eth them, the Lord pre-serv-eth

Lord, all ye His saints: the Lord pre-serv-eth them, the Lord pre-serv-eth

Lord, all ye His saints: for the Lord preserv-eth them, the Lord pre-serv-eth . .

all ye His saints: for the Lord

*cres.* *f*

them, the Lord pre-serv-eth them, the Lord pre-serv-eth them that are

*cres.* *f*

them, the Lord pre-serv-eth them, the Lord pre-serv-eth them that are

*cres.* *f*

them, the Lord, the Lord, preserv-eth them, the Lord pre-serv-eth them that are

*cres.* *f*

pre-serv-eth, pre-serv-eth them that are

*cres.* *f*

faith - ful, faith - ful, . . . and plen-teous - ly re - ward -

faith - ful, faith - ful, . . . and plen-teous - ly re - ward -

faith - ful, faith - ful, . . . and plen-teous - ly re - ward -

faith - ful, faith - ful, . . . re - ward -

The first system of the musical score for 'O Love the Lord'. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'faith - ful, faith - ful, . . . and plen-teous - ly re - ward -'. The music is in 2/4 time, with a key signature of one flat (B-flat). Dynamics include *ff* (fortissimo) and *f* (forte).

- eth, re - ward - eth the proud . . . do - er. O

- eth, re - ward - eth the proud . . . do - er. O

- eth, re - ward - eth, re - ward - eth the proud do - er. O love the

- eth, re - ward - eth, re - ward - eth the proud do - er. O

The second system of the musical score. It continues the vocal parts and piano accompaniment. The lyrics are '- eth, re - ward - eth the proud . . . do - er. O'. Dynamics include *pp* (pianissimo) and *p* (piano). Pedal markings 'Ped.' and 'no Ped.' are present.

love . . . the Lord, all ye . . . His saints.

love . . . the Lord, all ye . . . His saints, His saints.

love . . . the Lord, all ye, all ye His saints, His saints.

love the Lord, all ye His saints, His saints.

The third system of the musical score. It continues the vocal parts and piano accompaniment. The lyrics are 'love . . . the Lord, all ye . . . His saints.'. Dynamics include *pp* (pianissimo). Pedal markings 'Ped.' and 'no Ped.' are present.

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THE Brixton Choral and Orchestral Society gave a performance of Mendelssohn's "St. Paul" on the 7th ult., at Gresham Hall. The soloists—Madame Worrell, Mdlle. Raymond, Mr. H. Yates and Mr. Lewis Thomas—gained considerable applause for their singing of the well-known music, Madame Worrell and Mr. Thomas being especially successful. The choruses were generally well rendered. The accompaniments were played by a small band led by Mr. F. Decker, the organist was Mr. W. E. Stark, and Mr. W. Lemare conducted, as usual. The Society has performed during the past season Handel's "Jephtha," Gadsby's "Lord of the Isles," Prout's "Alfred," and Mendelssohn's "St. Paul." A complimentary benefit Concert for Mr. Lemare was announced for the 31st ult., at which Mendelssohn's "Hymn of Praise" and a miscellaneous selection were to be performed.

THE 172nd Monthly Concert of the St. George's Glee Union was held at the Pimlico Rooms, on the 4th ult. The programme was a well-chosen miscellaneous one, and gave great satisfaction. The artists were Miss Edith Phillips, Miss Jeanie Rosse, Master Frank Charlton, Mr. Arthur Thompson and Mr. Chaplin Henry, all of whom met with a cordial reception. The part-singing by the choir included "Now tramp" (Bishop), "The Nightingale" (Mendelssohn), "Now is the month of Maying" (Morley) and "The Song of the Vikings" (Eaton Fanning), the latter being encored. The Cantata "May Day" (Macfarren) was the principal item in the second part of the programme, the soprano solos being taken by Miss Phillips. The pianoforte and harmonium accompaniments were played by Miss Edith Mahon and Mr. F. R. Kinke. Mr. Joseph Monday conducted.

A Choral Festival was held at the Church of St. Augustine and St. Faith, Watling Street, E.C., on Friday evening last, the 25th ult., being the eve of the Festival of one of the patron saints (St. Augustine) of the church. The service was preceded by an anthem, Mendelssohn's three-part treble motett "Ye sons of Israel, thank the Lord," well rendered by some of the boys of the St. Paul's Cathedral Choir; Dr. Stainer's Magnificat and Nunc dimittis in B flat were used, and "Now we are ambassadors," followed by "How lovely are the messengers" (from "St. Paul") constituted the anthem. At the conclusion of the service, Hiller's Cantata "A Song of Victory" was given in its entirety, in which, as indeed throughout the service, the Cathedral contingent rendered decidedly valuable assistance. Mr. C. F. South presided at the organ.

THE New Shakespeare Society gave a Musical Evening at the University College, Gower-street, on the 11th ult., under the direction of Mr. J. Greenhill, who wrote a pamphlet for the occasion containing biographical sketches of, and much valuable information respecting, the various composers. The programme was devoted to a selection of the vocal music of Shakespeare, which, being arranged in chronological order, illustrated in a most interesting manner the gradual progress of vocal music from the Elizabethan era to the present time. Specimens were given in their respective periods of madrigals, glees, choruses, part-songs and solos, in all twenty-five composers being represented. The solos were well rendered by Misses Jessie Royd, Alice Crang, Helena Rich, Minna Adderley; Messrs. Sheard, Tennyson Cole, Thurley Beale and J. Greenhill. Signor Dinelli accompanied.

A CONCERT in aid of the funds of the Royal College of Music was given at the new Examination Schools, Oxford, on the 1st ult. Two attractive items in the programme were Miss Emily Shinner's violin solos and the performance of some pianoforte pieces by Madame Helen Hopekirk. Vocal solos were also contributed with much success by Miss Wakefield, Mrs. Dyke, the Rev. J. E. Sheppard and Mr. Thorndike; and special mention must be made of the excellent rendering of a duet for two pianofortes by Messrs. Parratt and Taylor. After the Concert a Conversazione took place in the class-rooms, when an interesting collection of musical instruments, autographs and works on the history and theory of music was exhibited. His Royal Highness the Prince of Wales was present both at the Concert and the Conversazione.

THE Sydenham Amateur Choral Society gave a very successful Concert, under the direction of Mr. F. A. W. Docker, at the Sydenham Lecture Hall, on Tuesday, the 8th ult., when the following works were performed: Gounod's "De profundis" and "Ave Maria"; Mozart's motett "Glory, honour, praise and power"; and Spohr's "Hymn to St. Cecilia," with part-songs by Macfarren, Pinsuti, Bennett and Gastoldi. The solos were rendered by Misses Randell, Bentley and Tweedie, and Messrs. Calver, J. McD. Joy and the Rev. J. G. Hooton. Herr Bernhardt, in the absence of Herr Jung, played a violin solo by F. David in a most finished style, and Mr. Docker contributed a pianoforte solo. Miss Pottinger (pianoforte) and Mr. G. E. Croager (organ) rendered valuable service as accompanists.

HERR KOCH gave his third annual Pianoforte Recital at the Northfield Hall, Highgate, on Thursday evening, the 17th ult. The programme included Bach's Fantasia in C minor, Beethoven's Andante (Op. 35), Mendelssohn's Andante con moto and Presto, one of Mendelssohn's Songs without Words, Chopin's Scherzo in B minor (Op. 20) and Polonaise No. 5, Liszt's Hungarian Rhapsody, No. 12, and an original galop, "Bucephale." Vocal solos were contributed by Mdlle. Bonner and Mr. Fulkerson, the most notable being "Far greater in his lowly state" (Gounod), "Adelaide" (Beethoven), and "O swallow, swallow" (Moncrief). A very effective rendering of the duet "Una notte a Venezia" elicited a well-deserved encore.

THE Senate of the Royal University of Ireland has appointed Sir Robert Stewart and Dr. Joseph Smith joint Professors of Music in that Institution. Sir Robert Stewart has for many years held the corresponding post in the University of Dublin. Dr. Smith, though a much younger man, has already proved himself worthy of the honour now conferred upon him. In 1880 he was awarded the two prizes offered by the London Sunday School Choir for the composition of a part-song and of an anthem, and in the same year he obtained the Welsh Eisteddfod Prize of Fifteen Guineas and a Gold Medal for a setting of the 67th Psalm. He has also held, for the past two years, the post of Examiner in Music under the Board of Intermediate Education for Ireland.

THE members of the Blackheath Society performed Smart's "Bride of Dunkerron," in the Rink Hall, on Friday, the 4th ult. Miss Ambler sang the title-role music most charmingly, and, as *Dunkerron*, Mr. Ernest Caris showed a most sympathetic voice and finished vocalisation. The singing of the choir was admirable throughout Smart's work and in the part-songs. The orchestra was led by Mr. Carl Jung. The more successful numbers of the second part were Sydenham's "Maiden of the Fleur-de-Lys," in which the choir gave a perfect specimen of its part-singing; Gounod's "Jewel Song" ("Faust"), by Miss Ambler; and the Conductor's Orchestral Gavotte in F major. The hall was crowded to excess. Mr. Edward Trotter presided at the piano, and Mr. Stevenson conducted.

THE Dinner in aid of the Choir Benevolent Fund, which is announced to take place at Willis's Rooms on the 21st inst., promises to be very successful. The chair will be taken by the Right Hon. G. Cavendish Bentinck, M.P., P.C., and the list of patrons includes many of the most distinguished musicians and amateurs, besides numerous high dignitaries of the Church. The music to be performed during the evening will be made specially interesting by the rendering of a selection which will include several of the finest specimens of madrigal writing. A large professional choir, representing various Cathedrals, her Majesty's Chapels Royal, &c., will give their services on the occasion.

We understand that, for the present, the Service at Westminster Abbey every Wednesday afternoon is to be sung by men's voices only. This arrangement, which has been in contemplation for some time, has only been possible since the addition of six assistant lay vicars, and will have the advantage of relieving the choirboys of their duties one afternoon a week.

ON the 8th ult. a Concert was given at Myddelton Hall by the Islington Presbyterian Church Choral Society, the programme consisting of Sterndale Bennett's "Woman of Samaria," Macfarren's "May Day," and a miscellaneous selection. The choruses were very creditably rendered, and praise is due to the Conductor, Mr. J. C. Keynes, for the careful training the members of the Society have evidently received at his hands. The soloists were Miss Ellen Atkins, Mrs. Startup, Mr. Dalgety Henderson and Mr. W. G. Forington. Mr. Tait, at the harmonium, accompanied most judiciously, and Mr. Fountain Meen rendered valuable service as pianist, his solos being much appreciated and warmly applauded.

AN excellent Concert took place at the Victoria Coffee Hall, Waterloo Road, on the 3rd ult., by the Royal Victoria Choir, when a selection of Irish and Scotch part-songs and choruses were given. The band of the Scots Guards (under the direction of Mr. J. P. Clarke) played "Reminiscences of Ireland and Scotland," and Julien's "British Army Quadrilles," assisted by the pipers of the regiment under Pipe-Major Barron, and a fife-and-drum band under Mr. Davis. The solo vocalists were Miss Annette Bourn, Miss T. Goodhew, Miss Melville, Mr. S. Kessell, Mr. Sanderson and Mr. R. W. Heney, all of whom sang Irish ballads and songs. The accompanist was Miss Annie Daymond, and the Conductor Mr. William Sexton.

THE second Concert of the Upton Choral Society was given on the 1st ult., at the Stratford Town Hall, before a crowded audience. This choir obtained the first prize at the late Musical Festival held in the vicinity. The programme comprised Mendelssohn's "Hear my prayer," Macfarren's "May Day," songs and part-songs; the soloists being Miss Mary Davies and Mr. A. Kenningham. The choir sang with great effect "Now the grass with dew is wet"; and a pianoforte duet, played by Messrs. F. C. Kitson and G. B. Gilbert, was much appreciated. Mr. J. Proudman conducted, and Mr. F. C. Kitson accompanied throughout.

THE Victoria Glee Club, numbering thirty-five male voices, gave a Concert in aid of a Pianoforte Fund, at the Horns Assembly Rooms, Kennington Park, on the 8th ult., when several glees were sung with excellent effect, some being aided by orchestral accompaniments. Handel's "Occasional" Overture was played by the band at the commencement of the Concert. The principal vocalists were Miss Matilda Roby, Miss Annette Bourn, Mr. Chas. White, Mr. Egbert Roberts, Mr. W. Sexton and Mr. R. W. Heney. Pianoforte accompanists Miss Annie Daymond, Mr. A. Cox and Mr. J. Halle; Conductor, Mr. W. Sexton.

THE Misses Larkcom and Myers gave a very successful Concert before a large audience on the 23rd ult., at 19, Harley Street, by kind permission of Mrs. Morell Mackenzie. Both ladies pleased greatly in their songs, and they were well supported by Miss Carlotta Elliot, Miss Margaret Hancock, Miss Adelina Dinelli, Miss Randegger, Messrs. Redfern Hollins, Bernard Lane, Bridson, Bicknell, Young and Signor Foli. Madame Antoinette Sterling was prevented from singing by a severe cold, though she appeared in the concert room. In her stead a young lady, Miss Kate Drew, sang the Swallows' song from Thomas's "Esmeralda."

A SPECIAL Musical Service was held in St. John's Wood Presbyterian Church, Marlborough Place, on Wednesday evening, April 25, when Mendelssohn's "Lauda Sion" was sung as the Anthem, in addition to well-known hymns. The choruses were well rendered by the recently formed Choral Society in connection with the church. Mr. F. N. Abernethy, F.C.O. (Organist of St. Saviour's, Southwark), played the organ accompaniments in a masterly manner, and Mr. F. G. Edwards (Organist of the church) conducted.

THE Kyrle Choirs, under the direction of Mr. Malcolm Lawson, gave a performance of "Elijah" on the 2nd ult., in St. Saviour's Church, Poplar. The principal soloists were Miss Agnes Allen, Miss Minna Vivian, Mr. John F. Probert and Mr. Ap-Herbert. Mr. E. H. Turpin presided at the organ.

MR. JOHN FAUX BOARDMAN, Organist and Choirmaster of St. Saviour's, Herne Hill Road, gave his first benefit Concert at Gresham Hall, Brixton, on Thursday evening, the 10th ult., before a numerous audience. Under the conductorship of the *beneficiare*, part-music was very commendably rendered by members of the voluntary church-choir, which was augmented for the occasion. The principle soloists were Miss Ada Tolkien, Miss Annie Ganland, Messrs. J. W. Hanson, Henry Pyatt and J. F. Boardman, minor parts being supported by Miss Patten and Mr. E. J. Corbett. Mr. J. Harrison presided at the pianoforte.

A CONCERT was given at the Stratford Town Hall, on Thursday, the 3rd ult., under the conductorship of Mr. Sidney Vernon. The vocalists were: Miss Clara Dowle (Corporation Exhibitioner, Guildhall School of Music), Miss Minnie Hyan, Miss James, Miss Foot, Miss Bloom, Mr. Walters and Mr. Westlake. Miss Marie Schumann (De Keyser Exhibitioner, Guildhall School of Music), violin; Miss Emily Fehr (Royal College of Music) and Miss Adela Duckham (Corporation Exhibitioner, Guildhall School of Music), pianoforte. The Concert was highly successful.

ON Tuesday, the 15th ult., at Mr. John Dawson's, Oakleigh New Park Road, Clapham Park, Mr. Charles Dowdeswell gave the second of a series of Lectures on "Richard Wagner and his Works." The Lecture, which was deeply interesting, displayed a complete mastery of the subject, and was marked by earnest enthusiasm and poetical feeling. "Lohengrin" and "Tristan und Isolde" were the special subjects of the Lecture, and selections from these works were well rendered by Miss Plummer, Miss Johnson, Messrs. W. B. Smith and Walter Dowdeswell. Mr. W. C. Ward, as accompanist, gave valuable assistance.

A VERY successful performance of Farmer's Oratorio "Christ and His Soldiers" was given on the 9th ult., in Wycliffe Chapel, Philpot Street, Commercial Road, under the direction of the Choirmaster, Mr. Geo. Merritt. The solo vocalists were Mrs. J. Chappell, Miss Howard, Mr. Edwin Leslie and Mr. A. S. Lupton. The choruses were excellently sung by the Wycliffe Chapel Choir, accompanied by a full band, under the direction of Mr. E. H. Brock. Mr. G. E. Hedges ably presided at the organ, and Miss M. Bonallack at the pianoforte.

THE third Concert of the season of the Cecilian Musical Society took place at the Hackney Town Hall, on Tuesday, the 8th ult., the proceeds being devoted to the Hackney Benevolent Pension Society. The programme was miscellaneous, including several part-songs and operatic selections. The solo vocalists were Mrs. Fitch, Miss Oxenham, Miss Howard, Messrs. MacDonnell, C. Jones, Scowen, Baxter, Fearn, Glynn and Haswell. Miss L. M. Glynn and Mr. Arthur C. Tattersall also contributed pianoforte solos. Signor A. de Baratly was conductor.

WE understand that the organ at Westminster Abbey is at present undergoing entire reconstruction at the hands of the eminent builders Messrs. Hill. When completed it will contain between fifty and sixty speaking stops, and will be fitted with all the modern improvements. It will be blown by means of a gas engine. It is hoped that the instrument will be ready for use in the autumn. Two cases, of elaborate finish, have been designed by the Abbey architect, Mr. Pearson, the organ being divided as hitherto, but being placed at a much greater elevation.

ON Whit Sunday afternoon the second part of Gounod's "Redemption," and on Trinity Sunday the second and third parts of the same work, were given at St. Stephen's, South Kensington. The orchestra consisted of strings, harp, two trumpets and tympani, the other parts being filled in on the organ. The solos were taken by Mr. Bernard Lane, Mr. Harper Kearton, Mr. Grime, and Mr. Stedman's choirboys. Mr. Thomas Pettit presided at the organ and, the whole performance, which was very effective, was under the direction of Mr. Stedman.

ON Thursday, the 17th ult., the Oxford Choral Society, under the *bâton* of Mr. C. Harford Lloyd, gave a performance of "The Redemption" in the Sheldonian Theatre. The principals were Miss Annie Marriott, Miss Cravino, Mr. Edward Lloyd and Mr. King.



At the Gloucester Musical Festival, which, as we have already stated, will commence on September 4, the following works will be performed: "Elijah," "Redemption," "Lobgesang," "Messiah," Mass in C (Beethoven), "Waldpurgis Night," and Symphony in G minor (Mozart). In addition to the above the following have, we believe, been specially composed for the Festival: "St. Mary Magdalen" (Dr. Stainer), "Sennacherib" (Dr. Arnold), "Elegiac Symphony" (C. Villiers Stanford), a short Choral Work (Dr. Hubert Parry), and an Anthem (C. Harford Lloyd). The vocalists engaged are Miss A. Williams, Miss Mary Davies, Miss Avigliana, Madame Patey, Miss H. Wilson, Mr. E. Lloyd, Mr. Newth, Mr. F. King, Mr. Brereton, and Mr. Santley.

A VERY successful Concert was given by Miss Annie Matthews at Brixton Hall, on Thursday evening, the 3rd ult., assisted by Madame Adeline Paget, Miss Lizzie Evans, Miss Edith Daniel, Miss Marian McKenzie; Messrs. Arthur Thompson, Wakefield Reed, Franklin Clive, James Budd, and R. Odell. Miss Matthews sang with much ability, gaining a cordial reception for each of her contributions; and a flute solo was excellently given by Mr. Collard. Mr. Turle Lee accompanied.

THE second annual Concert of the Choir of St. Augustine's, Highbury, took place on the 17th ult. The first part consisted of Smart's Cantata, "The Bride of Dunkerron," the solo parts being sustained by Madame Worrell, Mr. A. L. Fryer and Mr. Frank Ward; Miss Boxell at the pianoforte. The second part was miscellaneous, and comprised songs, a duet and pianoforte solo, and organ solos. Miss Lomas was an efficient accompanist. Mr. Charles Strong conducted.

MR. FRANK BRADLEY, Professor of the Organ, Trinity College, London, &c., has been engaged to give Organ Recitals on Mondays and Wednesdays, at the Fisheries International Exhibition during the season. Programmes of the Recitals are issued in the building, and may be obtained gratuitously on application to Messrs. Lewis, and Henry Jones and Sons respectively in the Japan and West Gallery sections of the Exhibition, where the organs are situated.

WE regret to hear that Mr. Frederick Clay has been compelled to abandon his intention of finishing his new secular Cantata "Sardanapalus" for the Leeds Musical Festival, owing to a variety of adverse circumstances, not the least important of which is the illness of Mr. W. G. Wills, the librettist. Mr. Clay has offered to take the subject, and commence another Cantata *de novo*; but the Festival Committee has declined to accede to this proposition, in consequence of the risk it would involve.

THE Festival of the London Gregorian Choral Association, which was to have been held in St. Paul's Cathedral on Thursday evening, the 10th ult., has, we learn, been indefinitely postponed, and it is scarcely probable that it will be held at all this year. The morning portion of the Festival, consisting of choral celebration of the Holy Eucharist, took place in St. Thomas's Church, Regent Street, as announced, on the 10th ult.

"ANTIGONE," with Mendelssohn's music, is to be performed in the Tyne Theatre, Newcastle-on-Tyne, on the 13th and 14th inst., with Mrs. Scott-Siddons in the principal character. A great deal of care has been bestowed upon the arrangements. New scenery, by a local artist, is to be painted, and the whole of the actors, including the chorus of sixty performers, will be correctly dressed.

AN evening Concert, under the direction of Mr. Stedman took place at the Birkbeck Institution, on the 16th ult. The artists were Signora Angelina del Santo, Miss Jessie Griffin, Miss Damian, Miss J. Russell, Mr. Stedman, Mr. Hutchinson and Mr. Stedman's choirboys, M. Buziau (violin), Miss Nina Buziau (pianoforte) and Mr. Jeffreys (accompanist). The programme was miscellaneous, and was much appreciated by the audience.

MR. ARTHUR MATTHISON, whose death took place during last month, was known both as an author and an actor in singing parts. Amongst other works he wrote the libretto of Mr. Barnby's Cantata "Rebekah."

MESSRS. HELE AND CO., of Plymouth, have just completed a very handsome organ for the saloon at Membrand Hall, the residence of Mr. E. C. Baring. The instrument, which has been built in a costly manner, is remarkable not only for its excellent tone, but for the disposition of its various parts, and it is claimed that there are few organs in the West of England which can in any way compare with it in these respects.

ONE of Mr. Baillie Hamilton's new instruments, the "Vocalion," has recently been erected in the north-west chapel of St. Paul's Cathedral, and is used for the hymn at the 1.15 p.m. daily service. The tone is somewhat rounder than, but very similar to, that of the harmonium for which it has been substituted.

ORGAN Recitals have been given at St. John's, Waterloo Road, by Mr. Henry J. B. Dart, on the 1st ult., assisted by Miss Linda Rivers and Mr. Henry Blaikie as vocalists; and by Mr. A. A. Yeatman, Organist of the Parish Church, Finchley, on the 17th ult., on which occasion Mr. Joseph Wilson was the vocalist. The fortnightly series of Recitals will be resumed in September.

A NEW Organ has been erected in St. Peter's Church, Hoxton Square, by Mr. Speechly. Recitals were given on the occasion of the opening thereof by Mr. G. C. Martin, Mus. Bac. (Sub-organist of St. Paul's Cathedral), Mr. F. Meen (Organist of Dr. Allen's Chapel, Islington), Mr. E. Webb (Organist of St. Peter's) and Mr. C. Warwick Jordan, Mus. Bac. (Organist of St. Stephen's, Lewisham).

THE fourth General Triennial Festival of Choirs in the Archdeaconry of Worcester is announced to be held in Worcester Cathedral on the 7th inst. The services will be at 11.30 a.m. and 4.30 p.m., and the sermon in the morning will be preached by the Rev. F. G. Holland, Canon of Canterbury. Sixty-four choirs will take part in the Festival, numbering about 1,700 voices.

A CONCERT was given on Thursday evening, the 24th ult., at Brixton Hall, by Mr. J. Stuart Crook, who was assisted by Miss José Sherrington, Miss Marian McKenzie, Miss Ellen Marchant and Miss P. Brucé; Messrs. Egbert Roberts and A. B. Ridley. Recitations were given by Miss Alexes Leighton and Mr. Alfred M. Willis. Mr. J. Elliott and Signor Odoardo Barri presided at the pianoforte.

AN excellent performance of Mendelssohn's "Lauda Sion" and Spohr's "Last Judgment" was given in the Congregational Church, South Norwood, on the 9th ult. The solo vocalists were Miss Evelyn Bawtree, Madame Jennie Bawtree, Mr. Arthur Wilmot and Mr. Alfred Calkin. Herr E. Eberwein led the band, and Mr. Josiah Bawtree conducted.

ON Ascension Day there was a Special Choral Service held at St. Mary Abchurch, Cannon Street, at 7.30 p.m. The choir of the church performed a selection from "The Messiah" and Stainer's Festival Service in B flat. Mr. Albert E. Bishop, the Organist of the church, presided at the organ and the music was under his direction. There was a large congregation.

THE competition for the Visetti Scholarship at the Watford School of Music took place at the Public Library, on Thursday, the 10th ult. The examiner was Mr. W. H. Cummings, and the Scholarship, which entitles the holder to one year's gratuitous instruction in singing, under Mr. Visetti, was awarded to Miss C. S. Grindley.

THE Chevalier Guido Papini, the well-known violinist, had the honour of being recently received by his Royal Highness the Duke of Edinburgh in private audience, and presenting a copy of his "Method for Violin," of which his Royal Highness has accepted the dedication.

UNDER the direction of Miss Edith Daniel, a Concert in aid of the Sunday schools connected with Loughborough Park Chapel, was given in the Schoolroom on Tuesday evening, the 8th ult. Miss Daniel was assisted by Miss Annie Matthews, Miss Alice Seymour and Mr. Joseph Hay.

MR. A. RAMSDEN, a Leeds music-seller, has undertaken to subscribe £60 per year for five years for the maintenance of Mr. Barton, of Leeds, who recently secured a scholarship at the Royal College of Music.

The Dean and Chapter of Salisbury have arranged for a Festival, on a large scale, of Diocesan Choirs, to take place in the Cathedral a year hence—namely, on May 29, 1884. It is said that 4,000 voices or more are expected to take part in the Service, and that Dr. Stainer has promised to compose an anthem for the occasion.

A BALLOON Garden Party and Promenade Concert by the London Conservatoire of Music took place on Saturday, the 5th ult., at Lillie Bridge Grounds, West Brompton, when a lengthy programme was successfully executed. The Conductors were Mr. F. A. Jewson, Mr. W. W. Meadows and Mr. Lansdowne Cottell.

On Tuesday evening, the 1st ult., a good performance of "May Day" (Macfarren) was given by the Bethnal Green Choral Society, the soprano solo being effectively sung by Madame Clara West. The choruses were also well rendered. Accompanist, Mr. W. West; Conductor, Mr. R. A. Slater.

HIS ROYAL HIGHNESS THE PRINCE OF WALES has been graciously pleased to accept a copy of "The Growth and Cultivation of the Voice in Singing," by Madame St. Germaine, Professor of Singing at the Crystal Palace School of Art and at the Guildhall School of Music.

The Festival of the Army Guild of the Holy Standard will take place in St. Paul's Cathedral, on Tuesday, the 5th inst., at 7 p.m. The music is undertaken by a portion of the choir of the Gregorian Association, which will be assisted by a military band.

The Kyrie Choir, under the direction of Mr. Malcolm Lawson, gave a performance of "Elijah" in St. Barnabas's Church, King Square, on the 16th ult. The soloists were Miss Fusselle, Mrs. Oram, Mr. W. E. Glaziers and Mr. Albert Orme. Mr. E. H. Turpin presided at the organ.

MR. HUMPHREY J. STARK writes to say that his name should have been included in the list of performers upon Messrs. Maley, Young and Oldknow's new organ, noticed in our last number, as he gave a Recital upon the instrument on April 3.

MR. SINCLAIR DUNN was, on the 21st ult., presented with a purse of sovereigns from the members of the Marylebone Presbyterian choir, on the occasion of his retiring from the Choirmastership of the Church.

MR. GORING THOMAS'S Opera "Esmeralda," produced by Mr. Carl Rosa at Drury Lane during his recent season, has been accepted by Mr. Julius Hofmann for the Stadt-Theater, Cologne, where it will be given next autumn.

A "SIR JULIUS BENEDICT Pianoforte Exhibition" and a "Sims Reeves Vocal Exhibition" have just been added to the prizes previously established in connection with Trinity College, London.

WE are informed that Mr. C. B. Jefferys has purchased the pianoforte business lately carried on by Messrs. Scotcher and Son, of Birmingham, and that he will continue the business in the same premises.

THE performance of "The Redemption," which was to have taken place at Ipswich this month, is postponed until the winter.

THE Organistship of York Minster has been rendered vacant by the retirement of Dr. E. G. Monk, who has held it for upwards of twenty-four years.

MR. FREDERICK A. JEWSON has been unanimously elected by the trustees, Organist and Director of the Music to the Wesleyan Chapel, Great Queen Street.

DR. HUBERT PARRY is writing music to the "Birds" of Aristophanes, which is to be produced at Cambridge in next October term.

THE Organ Recitals at St. John's, Waterloo Road, will be discontinued during the present and following summer months.

THE whole of the copyrights of Messrs. Ewald and Co., of Argyll Street, have been purchased by Mr. C. Jefferys, of Berners Street.

A STUDENTS' Concert, the first of the present term, was given at Trinity College, London, on the 15th ult.

THE Melbourne Philharmonic Society has announced "The Redemption" for performance in the autumn.

THE next Concert of the Auckland Choral Society (New Zealand) will comprise Schumann's "Paradise and the Peri."

## REVIEWS.

*La Gioconda*: An Opera in Four Acts. The libretto by Tobia Gorrio, the music by A. Ponchielli. English adaptation by Henry Hersee. [Ricordi].

IF the reader turn to page 395 of THE MUSICAL TIMES for 1880, he will see a notice in some detail of the above Opera, *à propos* to its first performance at Florence. We need not, therefore, set in array here all the facts connected with the work, but the more important may be stated at the risk of a "vain repetition." The libretto is an adaptation, by Arrigo Boito—over whose identity the name "Tobia Gorrio" throws but a thin veil—from Victor Hugo's gloomy though powerful drama "Angelo." It was written some years ago for Ponchielli, who first produced the Opera at Milan, April 8, 1876, subsequently making important changes in it and scoring a success at Genoa in 1879. Since then "La Gioconda" has had a career of increasing good fortune, the best measure of which, perhaps, is the fact that the directors of the Royal Italian Opera, Covent Garden, have included the work in the scheme of the present season. Let us see, as far as may be from study of a pianoforte score only, in what respects, if any, "La Gioconda" merits so distinguished a position.

Against the story of the Opera no charge of wanting intensity can be made. It would have pleased Verdi in his "Trovatore" and "Rigoletto" days, so highly is it flavoured with crime and passion. Indeed, but for the continued popularity of lyric dramas in which the various characters are continually driving a coach-and-four through the decalogue, we should be inclined to think "La Gioconda" more than a little too strong for refined and cultured tastes. As matters go, we entertain no such idea. An operatic public never objects to the accumulation of horrors upon horrors' head; the reason being perhaps not so much that these things are loved for their own sake as that they often inspire the composer to do his best—witness the "Miserere" in "Il Trovatore" and the closing quartet in "Rigoletto." Whether Ponchielli is capable of such inspiration remains to be seen, but the provocation is here unquestionable. Writing of the libretto the author of the notice above referred to said: "The substance of this tissue of intrigue is that *Gioconda* the doomed heroine has the misfortune to be loved by a villain whilst she loves a man who in his turn is in love with the wife of another. Passion, plotting and poison are the three principal agents at play in the story which . . . is in truth not very moral but none the less intensely Italian." It must be admitted here that Boito has skillfully striven to afford contrast. He has wreathed the head of sin with flowers, and he makes mirth and jollity around the form of death. He never, it is true, conceals the character of either by such means, but art demands that even the gloomiest of pictures shall not be all black. The question of course arises whether any good purpose is served by a display of the worst passions of humanity, and, were it pressed, we should be driven to answer that "La Gioconda," if it conveys any lesson at all, teaches that a blind and cruel chance presides over the fortunes of men. But the matter need not be discussed. We modern English are not ancient Greeks and do not require our dramatists to sanctify by a lofty end the means they employ.

It would serve little purpose, and take up much space, to show in what respects the book of "La Gioconda" differs from Hugo's "Angelo." The points of variation are many; points of agreement being confined to certain leading motives and incidents. In fact, Boito's work may be regarded as standing apart from that of the great Frenchman, to be judged entirely *per se*. So, at any rate, we prefer to look upon it.

The first act, entitled "The Lion's Mouth," opens in the great court of the Doge's Palace at Venice, and is preceded by an orchestral introduction (Andante) almost entirely founded upon two themes, one representative of a person, the other of a thing. We shall meet with these again, and may pass them now, simply remarking that they suggest respectively the good and evil influences of the drama, and are ingeniously combined on this, their first appearance.

Otherwise the Introduction has no special significance. When the curtain rises we see a motley and animated crowd, amongst them a man carrying a guitar, who watches the throng. This is *Barnaba*, spy of the Inquisition, a variation on the mysterious *Homodici*, agent of the Council of Ten, so quickly mischievous and so quickly murdered in Hugo's play. The usual chorus is at once sung *à propos* to sports and pastimes which do not now concern us. This number (*Allegro risoluto*, 6-8) is quite Italian, not only in the life and grace of its themes, but in the simplicity of their treatment. Ponchielli starts with almost ostentatious homage to tonic and dominant. Having had their chorus, the people go away to witness a regatta, leaving *Barnaba* alone. That worthy at once expresses some highly unpleasant sentiments, such as might become a voracious spider on the completion of its web. Here the *Spy motive* comes in—one of those employed in the



This is *Barnaba's* musical shadow, and follows him everywhere, sometimes going before him, as shadows will. We soon gather from his monologue—a mixture of pure and quasi-recitative—that he loves *Gioconda*, who at that moment enters leading her blind mother (*La Cieca*) to the neighbouring church. As *Barnaba* hides himself, the old woman (contralto) begins a solo expressive of gratitude to the dutiful child who supports her by street-singing while she prays before the altars of the saints. Presently *Barnaba* utters apart his sensual admiration of *Gioconda's* beauty, the maiden following with words of love for her afflicted parent. Musically, this trio is interesting and important by reason of an effective contrast. The two women have gently flowing themes, such as—



while the *Spy* chiefly uses variations upon his own particular subject:—

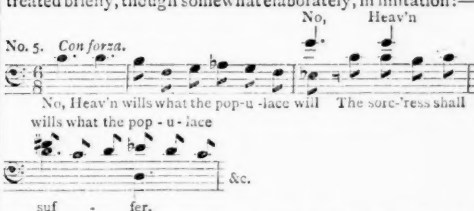


Be on thy guard, the nimble spy is watch-ing.

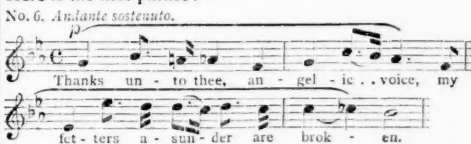
In this form of musical characterisation the main significance of the number lies. *Gioconda* now takes leave of her mother to seek after *Enzo*, one whom she professes to love tenderly and truly. As she goes, leaving *La Cieca* busy with her rosary, *Barnaba* comes from his hiding-place and forces upon her protestations of love. He is treated very brusquely—told, in fact, to “go to the devil” with his guitar. On being seized by the *Spy*, *Gioconda* shrieks and rushes off, thus alarming her blind mother, who calls aloud her name in anxiety, and mingles “Aves” with the revelation by *Barnaba* of a vengeful design he is not slow to execute. The music of this energetic little episode has no very distinguishing feature, but is never inappropriate or without interest. The crowd now returns, bearing aloft the winner of the regatta, whose triumph they celebrate in an animated chorus, occasionally chafing the losers, of whom one, *Zuane*, stands apart, much cast down. This number, like the opening concerted piece, is purely Italian, wanting even the smallest trace of foreign influence. As the victor is borne up the stage, *Barnaba* persuades *Zuane* that he has lost the prize through a spell cast upon him by the witch *La Cieca*. This is the beginning of a prolonged and exciting scene, made so by every available dramatic artifice. For example, *Barnaba's* poisonous words are interrupted now and then by the shouts and laughter of the gambling crowd, or by the prayers of the blind woman, who still tells her beads near the church, all unconscious of mischief brewing. The music, sufficiently expressive in itself, is here helped by studied and artful contrast. In the next stage, when one and another of the crowd catch *Barnaba's* words, the composer calls to his aid a more formal design, and makes a central thought of the sub-joined passage:—



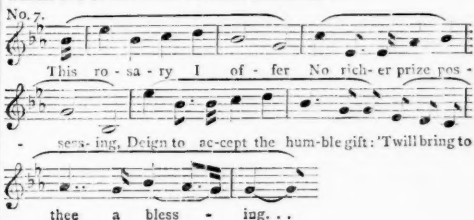
This, with expansions that need not be quoted, occurs again and again—whenever, in fact, a clamour is raised for the blood of the alleged sorceress. The choral superstructure soon becomes massive, but never elaborate either in its part-writing or dramatic characterisation. Ponchielli here, as elsewhere, aims to express with force and vigour the predominant feeling; declining to fritter away strength upon minor points of variation certain to pass unnoticed amid the stress of greater things. The tumult is at its height when *Enzo* appears, dressed as a Dalmatian sailor, and accompanied by *La Gioconda*. He at once goes to the help of the old woman, reproaching the mob for their folly and cowardice in some fine declamatory passages, written for the voice with true Italian skill. The people answer in a passage first given out by the basses and treated briefly, though somewhat elaborately, in imitation:—



The struggle grows fiercer, and *Enzo* has already called his Dalmatian comrades to help, when *Alvise*, one of the chiefs of the Inquisition, descends the Giants' Staircase, accompanied by his wife, *Laura*, who is masked. In his presence there is silence, till the people are haughtily bidden to explain their conduct. They do this readily enough, with the cry “She's a sorceress”; and here the composer begins to show himself at his best. Charming does he mark the change from the crowd's fierce passion to the tender feeling of *Gioconda* and *Laura* for the object of unreasoning hate. One of the best passages in the work is the appeal of the street-singer to *Alvise* on behalf of her mother. Pure melody and sweet natural harmony combine to make it irresistible. In the end, *Alvise* is moved by the representations of his wife and *Gioconda*, despite the sinister promptings of *Barnaba*. He orders the release of the harmless old woman, who at once expresses her gratitude in an air marked by great, though simple, beauty. Here is the first phrase:—



*La Cieca* further expresses her gratitude for *Laura's* intercession by presenting the Inquisitor's wife with her rosary. As she does so, the second of the two themes in the prelude reappears. Here it is, without the harmonies, which are of the most obvious character:—



The presentation of the rosary, with its accompanying theme, should not be passed as an ordinary incident. Like the crucifix in Hugo's "Angelo," the string of beads plays a most important part, at a critical moment, later on. After the blind woman's solo, the scene quickly closes, but not before *Enzo*, returning with his Dalmatian sailors, has been recognised by *Laura* as the proscribed Prince of Santafior, once betrothed to her and still beloved. *Enzo*, on his part, has not seen *Laura's* face. He has, however, been strangely moved by her voice, and stands musing when all have entered the church save *Barnaba*. The Spy approaches the disguised Prince, and at once a new scene begins.

*Barnaba* does not beat about the bush, but makes *Enzo* know not only that his disguise is penetrated, but that his still existing love for *Laura* remains no secret. Furthermore, he holds out the prospect of a secret interview with the Inquisitor's wife. *Enzo* responds with rapture, and the whole scene makes up a powerful musical number. The first part of the duet is mostly declamatory, but there are excellent passages of *cantilena*, in true Italian fashion; these giving a vocal charm which more than makes amends for any irregularity of form. At the close, the two men separate, each hating the other, but each, for his own purposes, desiring the interview between *Enzo* and *Laura*, soon to take place on board the Dalmatian ship. No sooner has *Enzo* gone than *Barnaba* causes a letter to be written to the Inquisitor, informing him of the arrangement just made. To this, happily, there is a witness in the person of *La Gioconda*, who, as *Barnaba* dictates to the public letter-writer, learns that her *Enzo* loves another. The girl rushes in despair into the church, leaving *Barnaba* to moralise at some length and quite superfluously upon Venice as a whitened sepulchre; to which he contributes no little in the way of "dead men's bones and corruption." Dramatically, this solo is a mistake. Nobody wishes for moral or philosophical reflections from such a double-dyed scoundrel as the Spy, and it is hard to endure them with patience—the more because the music set to them has no particular merit. When they end, the finale to the act begins. The finale is short, and arranged with a view to the conventional effects of old-fashioned opera, rather than in obedience to demands from the drama itself. A crowd of Carnival revellers fill the stage and, after a short chorus, dance the Furlana. Then an organ is heard from within the church, where also the "Angelus" is sung, while the people kneel. All this was long ago worn threadbare, but we accept it here because *Gioconda*, leading her blind mother, passes through the worshipping throng singing, as the "Angelus" goes on, a passionate strain of sorrow and despair. The music is in Ponchielli's happiest vein. No more inspiring theme than that of the Furlana could dancers desire, while the sacred piece is solidly written, combining rich and varied harmony with dignified melody. Against this, the intense emotion of *Gioconda's* solo stands out well. Here is its most distinctive passage:—

No. 8. *espress.*

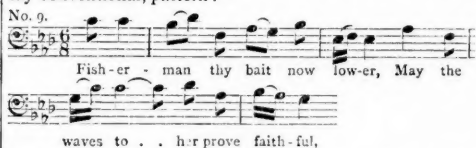


Ah! . . my heart, gone is thy glad - ness, Thy  
her - it - tage is sad - ness, My doom was fram'd by  
pow'r's a-bove, my doom was fram'd by pow'r's a-bove To  
die, . . to die . . if robb'd of love.

At the close of the first act we see clearly that those who claim Ponchielli as a "reformer" do so on very slight grounds. He pays ordinary attention to dramatic requirements—no more; he is but moderately free in his harmonic method, and in all other respects is essentially an Italian composer, with the national love of melody as the dominating principle in music, and the national fondness for simplicity combined with breadth of effect.

Act II., entitled "The Rosary," opens on the shore of an island in one of the lagoons. *Enzo's* vessel is seen close in to land; it is night, and the sailors are lounging about, each, for some inscrutable nautical reason, armed with a speaking trumpet, through which he presently sings. A sea-chorus ("Marinesca") at once begins, the sailors on deck shouting "Look well to the rudder," also demanding "Where are the rowers?" The rowers answer from down in the hold "Here are we . . where angry winds in fury howling shriek while rending sails to tatters." Then the midshipmen and boys up aloft cry "La, la, la, we are the squirrels of the sea," &c., &c. All this, of course, is sheer nonsense, but the composer has written to it some pretty fantastic music of the Boito pattern, and having more merit than that usually sung by operatic sailors. The effect of the boys' voices rapidly chattering in two and three parts, like the little angels of "Mefistofele," must be very good. Presently we hear *Barnaba* behind, trolling forth a barcarole, and serious interest begins. The Spy has come with *Isèpo*, the letter-writer, to take stock of *Enzo's* ship, and as he sings the unsuspecting crew chant in chorus to his duty, which, by the way, is quite of a formal, not to say conventional, pattern:—

No. 9.



Fish - er - man thy bait now low - er, May the  
waves to . . her prove faith - ful.

At the close of the Barcarole, *Enzo* appears on deck, and issues orders to make ready for sea. Hereupon, of course, we have the "Marinesca" all over again. Equally, of course, when *Enzo* has dismissed his men to their berths, and paces the deck alone, he sings a Romance, expressive of his love for *Laura*. This number, one of the most beautiful in the work, is in strict form, with two verses and a coda. Its melody is instinct with feeling, and the accompaniment richly varied and coloured, without ever setting itself up as a rival to the vocal theme. This romance, in fact, affords another proof that if the set song is to be abolished in opera, nothing higher than blind prejudice or unreasoning love of change will stir a finger to bring the result about. A boat now draws near the ship and *Laura* soon steps on deck, escorted by *Barnaba*, who cynically wishes the lovers good luck and departs, attended by his characteristic theme. *Laura* expresses a vague dread of the man, but *Enzo*, reassuring her, begins an extended duet of the most vehement Italian character, and as familiar in style and treatment as haters of novelty can desire. The composer, however, shows more regard for his text than for the ordinary laws of climax, and the duet ends very quietly with a tender Andante, as the lovers dwell on the happiness in store for them. Here another transparent operatic device comes in. Left alone on the deck for awhile, *Laura* sees a lamp burning: "That light! Ah, 'tis a Madonna!" whereupon, of course, she sings a prayer—a very simple, melodious and expressive strain. She has need to pray, for jealous *Gioconda*, having come stealthily on board, is watching her. A duet for the women ensues, and once more in opera we find two of the gentler sex quarrelling for the love of a man. The duet is vigorously written, as, indeed, it should be since the ladies exchange compliments like "blasphemer" and "liar." It is not wanting in relief, however, nor in such musical interest as is necessary to give it value and importance. Well sung, the number cannot fail to make its mark. At its close, *Gioconda* is about to poniard her rival, when a boat is seen approaching with *Alvise* and *Barnaba* on board. On this she holds her hand, leaving the husband to do vengeance; while *Laura* lifts the Rosary, given her by *La Cieca*, in prayer to the Virgin. Seeing it, *La Gioconda* turns from enemy to friend; hurries the peccant wife into her own boat, and watches her safely away before the Inquisitor and the Spy approach. The musical effect of this rapid episode is not obtrusive, nearly everything being left to recitative and action. Finding the bird flown, the husband goes in pursuit, and now the act nears a sensational end. There is a stormy scene between *Enzo* and *Gioconda*, full of mutual reproach; and the Venetian



galleys are seen preparing to capture the Dalmatian ship; to which *Enzo*, refusing to fly, presently sets fire; the curtain descending upon a spectacle of surpassing excitement. In writing music to this Finale, Ponchielli hardly rose to the occasion. We observe unflinching energy, and a good deal of noise and bustle, but higher qualities are less apparent. Nevertheless, the effect in representation may be sufficient.

The third act, called "The House of Gold," is laid in the building so designated. The time is night, the place a dimly lighted room, and the person present the Inquisitor, who expresses a stern resolve that his wife shall die by poison, while the revelry of a *fête* goes on under the same roof. *Alvise's* soliloquy is a long one, and not, we fear, of proportionate musical value, if, indeed, Ponchielli has not quite missed a fine opportunity. The number, as it lies before us, seems to embody no more than a superficial and inadequate expression. *Laura* enters at its close, the situation now reminding us of a famous scene in Verdi's "Un Ballo in Maschera." A long and dramatically painful duet follows. Here, too, we must speak in doubtful tones regarding the music. A finer situation no composer could desire, but Ponchielli has treated it in a manner which we judge to be weak, with the well-known Italian weakness. There are plenty of well-balanced phrases, but the sentiment is skin-deep. The dramatic situation soon becomes more intense. *Alvise*, dragging his wife to the door of an adjoining chamber, shows her a funeral bier, while at the same moment a gay song, with choral accompaniment, is heard in the distance, sung by the Inquisitor's approaching guests. It comes nearer and nearer, mingling more and more powerfully with the stern tones of the vengeful husband as he bids his wife drink of the poison-cup and leaves her to be her own executioner. The lively strain is still more prominent when *Gioconda* enters bearing a sleeping-draught, which she substitutes for the death-drink, enjoining *Laura* to take it. Nearer still comes the chorus as *Alvise* again appears, sees the empty flask on the table, goes behind the curtains to look at the supposed dead body of his wife, and then prepares to welcome his guests. In all this the musician is greatly helped by the ingenuity of the librettist, who has provided so tragic an incident, associated with so glaring a contrast, that the worst music could damage effect but little. But Ponchielli's music is not the worst. True, that connected with the serious business does not impress, rather strengthening our doubt whether Ponchielli is equal to a great strain upon the highest qualities of a dramatic musician. *Per contra*, the Revellers' Song is as bright, lively, and attractive as need be. When *Alvise* has retired from the execution chamber, *Gioconda* comes out of hiding, and, in a short but passionate solo, declares that she has only stifled the voice of her love for the sake of the blind mother whom *Laura* befriended. This is accompanied in the orchestra by the theme of her despairing song as she emerged from the church at the end of Act I. The Rosary motive brings the situation to an end. Next comes the *fête* scene, held in a room adjoining the funeral chamber. Upon this we need not dwell. *Alvise* receives his guests with well-turned compliments, they appropriately respond, and then a series of dances begins, representative of various Hours. The music is, for the most part, bright and charming enough to show that the power to compose dance themes has not departed from the land of the Tarantella. The festivity is at its height when *Barnaba* enters dragging *La Cicca*, whom he has found in the "forbidden chambers," intent upon some malice, according to him, but praying for one just dead, according to her. At that moment the passing-bell tolls, and *Enzo*, who has entered unperceived, learns from the Spy that *Laura* has met her fate. Immediately his love flames forth. Before all the guests he avows his identity and his passion. The guests turn against him, of course; *Alvise* threatens him with vengeance, and the entire situation leads up to an *ensemble* as elaborate in its way as that which follows the appearance of *Edgardo* at *Lucia's* wedding. Ponchielli has here a great variety of emotions to express, but he is faithful to Italian traditions, and avoids weakening complications. He goes with the majority, never attempting to obscure the prominence due to a prevailing sentiment of anger against the auda-

cious lover. No doubt this, the most imposing piece in the entire Opera, comes out well. In design it is clear and in expression powerful, although the so-called "symphonic" element may be entirely wanting. The act ends as *Enzo*, hearing *Alvise* declare that he has taken *Laura's* life, makes a vain attempt to enforce the *lex talionis* upon that stern husband.

"The Orfano Canal" is the name by which we are to know the fourth and last act. On rising, the curtain reveals the vestibule of a ruined palace, where *Gioconda* has her home. The maiden herself is there, gloomily thoughtful; by her side are a lighted lantern, a flask of poison and a dagger, while the orchestra makes heard the theme of her despair-song in Act I. Presently two street-singers enter, bearing the sleeping *Laura*, whom they place on the bed, and then depart. Left again alone, save for her unconscious rival, *Gioconda* contemplates the instruments of death before her. She has formed a desperate resolve consequent upon a deed of self-sacrifice nobly performed during the Finale of the previous act, when, seeing *Enzo's* danger, she promised *Barnaba* to become his provided he secured the young man's safety. *La Gioconda* will keep to the letter of her agreement. *Barnaba* may have her body, but it shall be without life—this is the sentiment she now expresses in a soliloquy written with real power and depth of feeling. Here the composer had a hard task, for his heroine has to struggle much against the promptings of her own passion. She is tempted to take *Laura's* life rather than her own, but resists and finally conquers at the cost of absolute despair. With these changeable and conflicting emotions Ponchielli deals in a satisfactory manner. *Enzo* now appears, *Barnaba* having fulfilled his share of the treaty. He, too, is in despair, thinking *Laura* dead, and another strongly passionate scene takes place; *Enzo* will not believe that *Laura* still lives, but treats *Gioconda's* assurance of the fact as part of her deadly machinations. Finally, he is about to stab the girl when the awakened *Laura's* voice calls his name and the revolution becomes complete as the restored woman recognises in *Gioconda* her saviour from death. At that moment the gay revellers' song once more comes up from the canal, sung by boatmen waiting to convey the lovers to a place of safety. The parting of *Laura* and *Enzo* with *Gioconda* is one of the most pathetic and, musically speaking, beautiful scenes in the Opera, the farewell trio being in the highest measure worthy of a master, all the more because effect is gained without sacrificing the purely vocal character of the music. The last scene now comes. In "Angelo" *Gioconda* is really killed by the man she loves a moment before *Laura* awakes, but here it was necessary to preserve her for the meeting with the Spy, who presently enters as she prays to the Virgin for strength to fly. *Barnaba* intercepts her at the door and demands his reward. There is a moment of intense despair, but the girl quickly recovers. Her resolve is made, and, half hysterically, she begins to adorn herself for the man who claims her. The duet sung while this goes on is painful almost to ghastliness, the forced gaiety of the woman contrasting with the sensual rapture of the man, while over all hangs, perceptible to us, the shadow of instant death. At last *Gioconda* is ready for the sacrifice, and at that moment she stabs herself to the heart. *Barnaba* utters a wild cry, then, ever malignant, shouts in the ear of the corpse, "Last night thy mother offended me: I have strangled her," rushes out in a fury, and the curtain falls.

We need add little to what has been said, and for a precise estimate of the value of "La Gioconda" must await its representation. But some facts are evident already. The drama, for all the points of light in it, is gloomy and decidedly unpleasant. At the same time, it is powerful and holds us as the terrible story of the Ancient Mariner held the Wedding Guest. It shocks, but does not repel. On its part the music is often beautiful, and at other times strong, but, under certain circumstances, apparently inadequate. Always, however, it is melodious and vocal, while the musical structure is never unduly complicated by devices which strive to give to it a multitude of arbitrary significances. On the whole, we hope much for "La Gioconda" as a permanent addition to genuine Italian opera.

*The Morning and Evening Service, together with the Office for the Holy Communion.* Set to Music in the Key of G. By J. Baptiste Calkin. [Novello, Ewer and Co.]

The publication of a new service by Mr. Calkin is an event of some moment to Church musicians, especially as the one under notice is of the important kind which used to be dignified by the name of "Cathedral Service." Times are changed, however, and works of this sort are frequently heard, remarkably well performed, in ordinary churches. Mr. Calkin's Service in B flat has been very successful, and is known to every one interested in this branch of musical composition. In style, the points of similarity between this new service and its popular predecessor are not very numerous, but one which strikes us most is the feeling of "go" or onward motion which characterises all this composer's service music. This is occasioned partly by the fact that there is little or no repetition of words, and also by the almost entire absence of cadences of the "final close" nature. No doubt this is a merit of much importance, for it is the trial which this form of composition suffers most from. The words of the *Te Deum*, for instance, are so varied in sentiment, and the transitions are so rapid, that to fit these fleeting phrases to suitable music, without frequent repetition of the text, is a task of no mean order. This Mr. Calkin has most successfully accomplished. The Service in B flat and this one in G may be said to be important landmarks in the history of Church music. No doubt the earlier work fully represented the advanced ideas of the time at which it was written, and the present one must certainly be accepted as illustrating, in a very decided manner, the advanced notions of the present day. The chief feature lies in the elaboration and general orchestral character of the organ accompaniment, which throughout is interesting and not very difficult. The reason for this development need not now be discussed, but foremost amongst the causes is the improvement in capabilities both of organs and organists. Mr. Calkin's ideas are always beautiful, though at times they strike us as being rather secular in character. For instance, in the *Te Deum* and *Benedictus* (which are written in very quick 3-4 time), at the words "The glorious company of the Apostles" and "That we, being delivered out of the hands of our enemies," phrases occur of undoubted beauty, but of secular tendency. In the *Credo*, at the words "Who for us men," we have a short passage singularly charming and appropriate. We would gladly notice the other numbers of the *Communion Service* had we space at our disposal. We see in a foot-note that the music for the *Magnificat* and *Nunc dimittis* was composed for a festival at St. Paul's Cathedral, and that the accompaniments are scored for an orchestra. These Canticles, as they are here set, are, we should say, admirably suited to such a purpose. We heartily congratulate Mr. Calkin, and we trust that we may have a Cantata or orchestral work from his pen before very long.

#### FOREIGN NOTES.

THE twentieth Annual Meeting of the German Tonkünstler took place at Leipzig, on the 3rd, 4th, 5th and 6th ult. These meetings have always been of more than usual interest from the fact of a great number of works by living composers being heard for the first time on these occasions. The feature in the programmes has always been the prominent place given to compositions of the so-called new German school, but it is now a curious fact that in a great many cases this school is represented, not by Germans, but by Slavish (and particularly Russian) composers, and sometimes by Norwegians, Dutchmen and even Frenchmen. But, apart from these considerations, these meetings are of the utmost importance to the young German composer as well as to aspiring foreigners. The opening Concert was given by the celebrated Riedel Gesangverein in honour of the meeting, and consisted of a work by Giovanni Gabrieli, "Sonata pian e forte," Heinrich Schütz's Oratorio "The Seven Last Words," several organ pieces, and, as the principal item in the programme, a Requiem for solo, quartet, chorus and orchestra, by Felix Draeseke, which proved to be a highly interesting composition, and achieved a marked success. A few hours after this Concert, which

took place at St. Thomas's Church, the first chamber-music performance of the Festival began at the Gewandhaus. The most noteworthy works given were a Suite for two violins, viola and violoncello, in D minor, by Eduard de Hartog, and a Pianoforte Quintet in A, by Friedrich Kiel. The pianist, Herr Reisenauer, played Transcriptions by Liszt, and fourteen vocal solos formed the remainder of the programme. The third Concert, on the following morning, brought another programme of chamber-music, the particular features of which were a String Quartet by Rimsky Korsakoff, Theme and Variations for two pianos by Heinrich von Herzogenberg, String Quartet in G minor by Volkmann, and three vocal quartets with pianoforte duet by Hans Huber. The same evening the first grand Orchestral Concert took place, the most interesting novelty being A. Borodin's Symphony in E flat; this was followed by Brahms's Violin Concerto, played by Herr A. Brodsky, two choruses for male voices by Peter Cornelius and Liszt's E flat Pianoforte Concerto, played by our countryman Eugene D'Albert. This talented artist created unbounded enthusiasm by his excellent performance of this most difficult Concerto, and was compelled to play one of Rubinstein's Etudes as an encore. The second part of the Concert was devoted to the memory of Richard Wagner, and consisted of his *Eine Faust Overture*, an Epilogue by Adolf Stern, and Prelude and Finale to the first act of "Parsifal." After this exceptionally interesting Concert, it was difficult to bestow sufficient attention on the organ performance, which took place next morning at St. Nicholas's Church. The church was, however, well filled, and the programme was very interesting, although it did not contain any striking novelty. The last Concert of the Festival took place at the Leipzig Crystal Palace, and proved a worthy finish to these interesting proceedings. The first number was a brilliantly orchestrated March from the unpublished Opera "King Hiarne," by Ingeborg von Bronsart. This was followed by several solos for violoncello, &c. The next important items were *Eine Faust Fantasia* for orchestra, by Mihalovich, and Brahms's new Cantata "Gesang der Parzen." The second part of the programme contained Liszt's grandiose Symphonic Poem, with chorus, "Prometheus Unbound," several vocal and instrumental solos, and Wagner's *Kaisermarsch* with chorus. This latter produced such an effect that at the final Hymn to the Emperor the whole audience rose and applauded with an enthusiasm seldom witnessed.

The sixtieth annual Festival of the Lower Rhine took place at Cologne on the 13th, 14th and 15th ult., under the conductorship of the veteran Dr. Ferdinand von Hiller. The official programme published for the occasion contains an interesting summary of the history of these celebrated Festivals. They were begun at Düsseldorf in the year 1818 and have been given annually (with very few exceptions) at that town and at Elberfeld, Aachen and Cologne. Amongst the Conductors we find the famous names of Ries, Mendelssohn, Spohr, Kreutzer, Rietz, Schumann, Liszt, Otto Goldschmidt, Rubinstein, Joachim, Hiller and many others, while the soloists who have interpreted the works produced have been selected from the most celebrated artists. The list of works performed contains almost every important composition from Bach's B minor Mass to those of the most modern writers. The programme of this year's Festival, and the artists engaged, fully sustained the reputation of these gatherings. On the first day Beethoven's "Eroica" Symphony and Haydn's "Creation" were given. The second day proved to be the most interesting, comprising as it did Bach's Cantata "God's time is the best," Handel's Concerto Grosso for the orchestra, Mendelssohn's 114th Psalm, Hiller's Cantata "Richard Cœur de Lion," the second Pianoforte Concerto of Brahms (played by himself), Bruch's "Fair Ellen," and Beethoven's Overture to "Leonora." The programme for the third day consisted chiefly of solo pieces but contained also Brahms's second Symphony in D (conducted by himself), Wagner's *Eine Faust Overture* and the Overture to "Manfred," by Schumann. M. Wilhelm, who was announced to play several violin solos, did not appear, but in his stead Fräulein Soldat, of Berlin, performed Mendelssohn's Violin Concerto and Hungarian dances by Brahms.

In a long report on musical events in London, the *Leipzig Musikalisches Centralblatt* says: "It will astonish our readers to hear that the musically sterile England has produced two new Operas by native composers in less than ten days. 'Esmeralda' by Griffin (!) Thomas, as well as Mackenzie's great work 'Colomba,' have both been received with enthusiasm, the former by the singers and those theatre-goers who usually frequent the Italian Opera, the latter by musicians in general and the better educated classes of society. With this definition we have already indicated the peculiarities of both composers. While Thomas studied at Paris and takes his inspirations from Gounod, Mackenzie is a disciple of the new German school and might be ranked between Brahms and Raff, if such classification were allowed. The libretto of 'Colomba' is founded on the well-known novel by Prosper Mérimée. The noble tale has been dramatised with rare ability by the *Times* critic, Dr. Francis Hueffer, and the usual complaints about unsatisfactory librettos which hinder the composer rather than assist him in unfolding the wings of his genius are here out of place. As in Mackenzie a new talent has appeared on the destitute field of English opera, in the same way the author of the libretto deserves great praise for the talent and knowledge of stage effect shown in constructing a powerful drama from a simple novel. 'Colomba' will surely find a home on the German stage, because, although composed to English words, it proves in every bar the composer's admiration for the great masters of the 'Fatherland,' as Germany is usually called in England."

Anton Rubinstein, on being asked by Herr B. Senff the publisher of the *Signale*, to edit a new edition of the classical works of Beethoven, Mozart, &c., has written a most interesting letter in reply. After acknowledging the good intentions of many an editor and publisher, who have given to the world most carefully prepared and splendidly executed editions of the musical classics, he maintains that it is impossible for one man to revise and for one publisher to bring out an edition which would be accepted as the standard edition for the future. He proposes, instead, that all the principal publishers should join in inviting all competent musicians to an annual meeting, at which doubtful questions might be discussed and decided by the opinion of the majority. By these means he thinks that a standard edition of classical works could be prepared, which would be an authority and a help equally to the poorest country teacher and the Professor of a Conservatoire.

The well-known German dramatist, Willbrandt, has written a new drama, with incidental music and choruses, entitled "Das Märchen vom Untersberg." For the overture and choruses, Schubert's celebrated music to "Rosamunde" is to be used, while all the other incidental music has been arranged from *motifs* from the same composer's works.

An Opera by H. Hugo Pierson, which was performed in 1872 in Hamburg under the title of "Colomba," has been given lately at Dessau (having been renamed "Fenice"), with such marked success that it has been accepted for the Court Theatre at Dresden.

Marburg, one of the smallest University towns of Germany, has lately had the honour of a visit from Franz Liszt. At a festival given to celebrate the sixth centenary of the Church of St. Elizabeth in that town his Oratorio "The Legend of the Holy Elizabeth" was performed and most enthusiastically received.

Herr Bilse, the famous conductor of Berlin, has commenced an artistic tour through Germany with his entire orchestra. From the 1st of July till the middle of August he is engaged for the Exhibition at Amsterdam.

The Société des Compositeurs de Musique, Paris, has conferred an honorary diploma of membership on Herr Rheinberger, in recognition of his dramatic legend "Christophorus."

"La Jolie Fille de Perth," a youthful work by the late Georges Bizet, was performed at Vienna on the 5th ult. Neither at Paris in 1867 nor shortly afterwards at Weimar did this work meet with any great success, and for the latest revival no more than a *succès d'estime* can be claimed. Although the score shows many traces of Bizet's refined hand, particularly in the instrumentation, the music is

said to show lack of invention and to be wanting in original melodies; the libretto, also, is not nearly so interesting as that of "Carmen."

Herr Hans Richter has been unanimously elected conductor of the Philharmonic Concerts in Vienna and has accepted the post.

M. Peter Benoit, one of the foremost Belgian composers, has written an Oratorio, "Lucifer," which was performed in Paris, at the Trocadéro, on the 7th ult., by a large body of executants, and created unusual interest in the French capital. Although "Lucifer" has been pronounced by a numerous and influential party in Belgium to be the starting point of a new national musical art, and Benoit was hailed by his compatriots as a sort of Flemish Wagner, it contains no novel features, nor does Benoit strike out any new path. "Lucifer" consists of three parts. The first part opens with a chorus descriptive of chaos, followed by a dramatic and effective movement and by the evocation of the three elements—earth, water and fire. The second part is very short, and consists only of an air for bass, an air for tenor and a duet for female voices. The third part, portraying the rebellion of the evil spirit against heaven, is the most remarkable portion of the work. Abandoned by the allies whom he has conjured up to assist him, *Lucifer* is driven back by the celestial forces and hides himself in hell, trying to draw the mortals with him in his fall, but man frees himself and ascends to heaven. The Oratorio proved remarkably successful, the Hall being occupied by a very large audience.

Madame Marcella Sembrich, the well known *prima donna* of Covent Garden, made a short stay in Paris on her way to London, and appeared for the first time in that capital at an evening Concert. She introduced herself not only as a vocalist but also as a pianist, playing with much effect several compositions by Liszt and Chopin.

At a Concert recently given by M. Pasdeloup at the Eden Theatre in Paris, a performance of Beethoven's celebrated Kreutzer Sonata was given, M. Théodore Ritter being the pianist and all the first violins of the orchestra playing the violin part. We cannot imagine a more shocking misrepresentation of one of the greatest works of the great master. Poor Beethoven!

M. Alexandre Guilmant's Organ Recitals with Orchestra continue to attract crowds to the Trocadéro in Paris. The programmes of the third and fourth Concerts contained, amongst numerous examples by ancient and modern composers, Handel's Largo, for organ, orchestra and six harps, and Gounod's Wedding March, for organ and three trombones.

The last of a series of Concerts of Chamber-music for wind instruments which have been given in Paris took place on April 26. F. Lachner's Octet, Schubert's Variations for flute and piano, and Mozart's Serenade in B flat were in the programme. Gounod was present on the occasion and complimented the members on their success.

M. Délibes' new opera "Lakmé" is stated to be an almost unprecedented success in a pecuniary sense. At the fifth performance of the work, at which *tout le grand Paris* was present, the receipts reached the considerable figure of 9,638 francs.

After many delays, Féliçien David's "La Perle du Brésil" has been produced in Paris, and the papers are full of praise for the beauties of the score—its wealth of graceful melody and its rich instrumentation.

M. Julien Tiersot has been appointed sub-librarian of the Paris Conservatoire in lieu of M. Octave Fouque, whose death we recently announced.

The whole of the rare collection of instruments left by the late violinist Henri Viextemps has passed into the hands of the Duke of Campo Selice, an excellent amateur, who already has in his possession, amongst other fine instruments by the most celebrated makers, an entire string-quartet (two violins, viola and violoncello) made by the king of violin-makers, Stradivarius.

Herr Jules de Swert, the esteemed violoncello virtuoso and composer, will shortly publish his second grand Opera, entitled "Die Grafen von Hammerstein."

A Festival on a large scale will be held at Copenhagen, during next August, at which the works performed will be chiefly by northern composers, special prominence being

given to those of the Danish school. Gade has composed a Cantata entitled "Eine Sundfahrt" especially for this occasion.

Herr Angelo Neumann obtained a decided success with his performances of Wagner's Nibelungen Ring at Venice. "Götterdämmerung" seemed to be appreciated above all the other parts, and was received with great enthusiasm. From Venice Herr Neumann will take his travelling Richard Wagner Theatre to Bologna, Rome and Milan.

Heinrich Wohlfahrt, the composer, whose pianoforte method has acquired a world-wide fame and is well known in England by Mr. Arthur O'Leary's translation, died at Leipzig, on the 7th ult., at the age of eighty-six.

Another composer, Herr E. D. Wagner, who was the author of numerous instruction-books for the pianoforte, died a few days before in Berlin.

W. Teschner, one of the best professors of singing in Germany and author of several favourite exercises for the voice, died at Dresden, on the 7th ult., aged eighty-three.

We have also to record the death in Paris, at the age of eighty-three, of M. Louis Viardot, husband of the celebrated singer Mme. Viardot Garcia. M. Viardot, besides being widely known in literary circles, was also for a time manager of the Théâtre Italien in Paris. Amongst his more important works are translations of "Don Quixote," for Gustave Doré's illustrated edition, and of Turgenjef's Russian novels.

## CORRESPONDENCE.

### RESTRICTIONS ON MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—At a recent entertainment in Aylesbury, a young lady sang an old favourite song, "Who's that tapping at the garden gate?" Shortly afterwards a Mr. Harry Wall, of London, made a demand for £10—£4 from the young lady who sang, £2 from the young lady who played the accompaniment, and £4 from the gentleman who presided for permitting it to be sung; Mr. Wall professing to hold the exclusive right of public performance of the same—a privilege which he appears to endeavour to retail at 5s. each song sung, or other prices according to his customers. You, Mr. Editor, will confer a great favour upon amateur vocalists and others if you will kindly explain in your next issue if such demand is legal, and whether it is the practice of musical composers to dispose of the right of printing and publishing their compositions to one individual or firm and to sell the right to perform it in public to another party. If so, is it possible to ascertain what compositions are subject to this iniquitous restriction, or must amateurs confine their talents to their own fireside? It appears monstrously ridiculous that songs should be published and sold, and yet not allowed to be sung in public. I should consider it would materially increase the sale of a good song for it to be well sung in public. I am perfectly aware of the justice of restricting the multiplication of copies of authors' works, but I fail to see the wisdom of hindering their performance. My hatter might, with equal good sense, forbid me wearing the hat he sells me in public without the payment of a fee in addition to the purchase-money.—Faithfully yours,

W. J. ROADKNIGHT.

[We have so often drawn attention to this subject in the columns of THE MUSICAL TIMES that we are surprised our correspondent should write as if he had heard of Mr. Harry Wall for the first time. Undoubtedly he has the right to demand payment for the performance of works over which he has control; and, although we do not defend his method of exercising this right, as the law is on his side, it behoves all amateurs to protect themselves from penalties by obtaining a list of those compositions which are thus protected. The titles of the most important of these will be found in No. 460 of THE MUSICAL TIMES. In No. 473 will also be found an account of the new law on the subject.—Ed. M.T.]

## MUSIC IN ITS RELATION TO OTHER ARTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Will the following extracts from "Brewer" help to corroborate the statements, or rather strengthen the interesting theory, brought forward by your correspondent A. E. G., in your April issue, relative to the chromatic scale and the rainbow colours?

Dr. Brewer says: "Thin tight cords produce sharp shrill sounds, and thin laminae produce blue and violet colours. Thick loose cords produce deep bass sounds, and thick laminae red colours. A violet is blue because the undulations of ether which touch its surface are thrown back with the utmost rapidity; as the undulations of sound from a very thin tight cord of an Æolian harp. Blue, or rather purple, is the high treble vibration of light, like the upper C in music. In order to produce violet colour, the undulations of ether must be 699 millions of millions per second; and in order to make high C in music, a cord must vibrate 516 times per second. To produce red, the ether must be jerked off the surface of the body at the rate of 477 millions of millions vibrations in a second; and in order to make low C in music, the air must vibrate only 258 times in a second. A primrose is yellow, because yellow is made by the medium vibrations, as the middle C in music."—I remain, Sir, yours truly,

H. H.

### TO CORRESPONDENTS.

\*. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

W. A. S.—We do not know of any complete edition.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

AUCKLAND, NEW ZEALAND.—The members of the Choral Society gave a performance of Rossini's *Stabat Mater* and Gade's *Erl King's Daughter* at the second Concert of the season, on Tuesday evening, March 7. The choruses in both works were well rendered. The solo vocalists were Miss Bleazard, Mrs. Judson, Miss Kemphorne, Mr. Edwards and Mr. Rhodes. Mr. Hemus led the band, and Herr Carl Schmitt conducted.

BELFAST.—A Concert was given in the Ulster Hall, on the 11th ult., by the members of the Choral Association, as a graceful tribute to Mr. W. J. Kempton, their Conductor during the past four seasons. Features of the programme were the selections given on the organ by Mr. W. H. Jude, of Liverpool. The solo vocalists were Mrs. Shearman, Miss S. Agar, Messrs. Porter, Pictou and Stewart. Miss Laing contributed a pianoforte solo, and Mr. C. H. Moss conducted.

BLACKBURN.—The members of the Vocal Society, under the conductorship of Mr. W. H. Robinson, brought their eighth season to a successful conclusion on the 1st ult. The programme consisted of Gade's Cantata *The Erl King's Daughter*, and Andersen's *Wreck of the Hesperus*, which were given with orchestral accompaniments.

BURNLEY.—The first of a series of Concerts was given by the members of the Vocal Union on Tuesday, the 8th ult. The first part of the programme consisted of Mendelssohn's *As the hart pants*, "The Lord is a man of war" (Handel) and Spohr's Cantata *God, Thou art great*. The second part was miscellaneous, and commenced with the Overture to *Zanetta* (Auber), excellently played on the piano and harmonium by Messrs. Bridge and Higson. The part-songs were brilliantly executed, the most successful being Cruickshank's "O summer wind" and "Evening," and Smart's "Good night, thou glorious sun." The solo vocalists were Miss Ida Ford and Miss Nuttall. Miss S. Sutcliffe's solos on the pianoforte were well received. The Concert was of the highest excellence and reflected great credit upon the organiser and Conductor, Mr. W. A. C. Cruickshank.

BUXTON.—The second Popular Concert of the season was given in the Buxton Gardens, on Saturday evening, the 5th ult., under the direction of Mr. Karl Meyer. The band played very effectively the Overtures to *Maritana* and *William Tell*, the March from *Alhala*, &c. The vocalist was Miss Clara Wollaston, whose excellent rendering of some well-known songs elicited warm applause and several encores.



**CHELMSFORD.**—The members of the Musical Society gave their second Concert at the Corn Exchange, on the 16th ult. The work performed was Handel's *Messiah*, which was very successfully rendered. A small orchestra of twenty performers lent valuable aid to the chorus of seventy voices. The soloists were Miss Annie Marriott, Miss Eliza Thomas, Mr. A. Kenningham and Mr. T. Kempton, vocalists; trumpet, Mr. F. K. Frye, F.C.O., Organist of the Parish Church, conducted.

**COVENTRY.**—On April 30 the Musical Society gave an excellent performance of Haydn's *Creation* (Parts 1 and 2) and Mendelssohn's *Hymn of Praise*, under the able conductorship of Mr. Arthur Trickett. The principal vocalists were Miss Agnes Larkom, Mr. Harper Kearton and Mr. W. H. Ward, who replaced Mr. Henry Cook, absent through indisposition. The work was rendered with much effect, both the solos and the choruses being extremely well given. In the *Hymn of Praise* Miss Larkom's singing was greatly admired; and Mr. Kearton's solo, "The sorrows of death," elicited well-deserved applause. The duet, "I waited for the Lord," by Miss Larkom and Miss F. E. Hill, was also an attractive feature in the performance.

**CUPAR FIFE.**—A Concert was given by the Dundee Ladies' Orchestra on the 8th ult., in the Corn Exchange Hall, on the occasion of the Hall being re-opened after repairs. Songs were contributed by Miss A. C. Haden and Miss Jane Lindsay; and violin solos by Miss Annie Pearson and Mr. A. C. Haden.

**DEMERARA.**—The first of the second series of Amateur Concerts, under the able direction of Mrs. Anderson, was given in the Philharmonic Hall, on March 20. The solo vocalists were Mrs. Pitman, Mrs. Arnold, Mrs. Collins, Miss White, Mr. J. F. Williams and Mr. J. G. Gilderdale, all of whom were highly efficient. A feature in the selection was the flute playing of Mr. Saunier; and favourable mention must also be made of the violoncello performance of Mr. Percy Hemery, and the rendering of a duet for violin and piano by Mr. Miller and Mrs. Anderson. The orchestral pieces and the choral portions of the programme elicited warm and well deserved applause.

**ENNISKILLEN.**—A successful performance of *Robin Hood* was given here on the evenings of the 17th, 18th, and 21st ult., before crowded houses. The characters were taken by Miss Russell (Maid Marian), Mr. W. C. Trimble (Robin Hood), Mr. Thomas (Little John), Mr. MacLaren (Friar Tuck), Mr. S. Gunning (The Sheriff), Mr. T. A. Mercer (Will Scarlett), Mr. R. McKengne (Holy Palmer). The chorus of maidens and foresters was supplied by members of Mr. Arnold's excellent choir. The orchestra included the principal members of the band of the Royal Irish Fusiliers. Mr. Arnold conducted, and the scenery included picturesque local views painted by Mr. Wakeman.

**FARNWORTH.**—The Farnworth district Amateur Choral Society gave its second and concluding Open Meeting of the present session on Tuesday evening, the 1st ult., in the Moor Hall. Sterndale Bennett's *May Queen* formed the first part of the programme. The Cantata was excellently rendered throughout. The second part of the programme was miscellaneous. The accompaniments were admirably rendered by Mr. Alfred Moorhouse, who also contributed two piano-forte solos. The Concert was under the able direction of the hon. Conductor, the Rev. J. A. Winstanley, B.A.

**FORFAR.**—On Monday, April 30, the Dundee Ladies' Orchestra, conducted by Mr. A. C. Haden, gave a Concert in the Reid Hall, which was received with great favour. Songs were given by Mrs. A. C. Haden and members of the orchestra, and the programme included some remarkable violin solos by Miss Annie Pearson, a young lady aged nine years.

**GOOLE.**—A series of Piano-forte Recitals, arranged by Mr. Cattannach, were given in the North-Eastern Hall during Whit-week. Mr. J. Greaves was the pianist, and vocal solos were contributed by Messrs. Courtney, Hilton, Windsor, Maclean, Vesgre, and Mrs. Greaves.

**HAWICK.**—The members of the Choral Society gave their Annual Concert in the Exchange Hall, on Monday evening, April 30, before a large and appreciative audience. The principal vocalists were Miss Mackenzie, Mr. T. E. Gledhill and Mr. Bryce, who were all highly successful. The choruses were efficiently rendered, under the direction of Mr. Taylor. In the second part songs, &c., were given by the principals, and also a violoncello solo by Mr. Carl Hamilton, who had the direction of the band.

**HINDLEY, NEAR WIGAN.**—The eighth monthly Organ Recital was given in St. Peter's Church, on Sunday afternoon, the 6th ult., when an excellent programme was well rendered by Mr. Charles D. Mortimer, the Organist.

**HURSTPIERPOINT.**—The Choral Society gave its final Concert for the season in the Music Room, on April 25. The first part of the programme was miscellaneous, and the second part consisted of Rogers's humorous Cantata *Beauty and the Beast*. Most of the numbers were exceedingly well rendered. The soprano and contralto solos were well sung by Mrs. Campion and Miss Florence Rose. Mr. H. C. Young, B.A., Organist of the Parish Church, conducted.

**ILKESTON.**—H.M.S. *Pinfare* was performed in the Town Hall, on the 7th, 8th and 9th ult., under the direction of C. B. Palmer, Esq., of Stanton Hall, and accompanied by the band of the Ilkeston Harmonic Society. With the exception of "Josephine" (who was represented by a young lady) all the characters were taken by boys belonging to the Church Choirs of Stanton-by-Dale and of Hallam Field. The opera was exceedingly well performed, some of the boys displaying talents rarely found in a village choir. The parts were sung in harmony—contrary to the usual rendering of *Children's Pinfare*—and were specially arranged by Mr. Palmer, who also painted the scenery and superintended the entire performance. There was a large and appreciative audience on each night.

**KETTERING.**—On the 7th ult. the Choral Society gave its last Concert of the season in the Corn Exchange, the work performed being *Elijah*. The principal vocalists were Miss Ellis Walton, Miss Jeanie Rosse, Mr. Darby Jones and Mr. William Winn, all of whom were well received, Mr. Winn's rendering of the music allotted to

*Elijah* being highly appreciated. The band (strengthened for the occasion) gave unqualified satisfaction, the accompaniments being played with feeling and discretion. Mr. T. L. Selby performed the violoncello obbligato to "It is enough." The choruses were rendered with vigour, and careful attention to light and shade. A public Rehearsal, without professional assistance, was given by the members on the 5th ult. Both Concerts were directed by Mr. H. G. Gotch, the Society's honorary Conductor.

**KIDDERMINSTER.**—The members of the Choral Society gave an excellent performance of *The Messiah* in the Town Hall, on the 8th ult., the solo vocalists being Misses Letti Wade, Edith Parry and A. M. Everist, Messrs. E. Kemp and George Harris, all of whom were highly efficient. The choruses were, on the whole, well rendered. Mr. Fitzgerald was an able Conductor.

**KIRBY MISPERTON, PICKERING.**—On Ascension Day the choir of this remote little Yorkshire village sang as the anthem the choros "Unfold, ye portals everlasting" from *The Redemption*, and on Whit Sunday the following number, "Lovely appear." Last Christmas Day the same choir gave the concluding number, "The Word is Flesh become," as their anthem. It is believed that this is the first country choir which has attempted music from *The Redemption* in church.

**LEAMINGTON.**—The Musical Society gave a successful miscellaneous Concert before a large audience, at the Pavilion, on Tuesday evening, the 8th ult.; Conductor, Mr. Frank Spinney. The solo vocalists were Madame Antoinette Sterling, Miss Emily Buxton and Mr. Ernest Laris. The Rev. T. H. Spinney gave two piano-forte solos, and Mr. T. E. Pountney, O.E., clarinet solo. Several Old English glees and madrigals were well sung by the members of the Society.

**LEEDS.**—Dr. Spark, the Leeds Borough Organist, brought a very successful season to a close on Saturday night, the 5th ult., when a large audience assembled in the Town Hall to listen to a Recital on the grand organ of selections from the works of Jewish composers. It may be remembered that the Town Council agreed to expend £750 in repairing the organ, which has now been in use for twenty-four years. The work will occupy some months, so that there may be few opportunities of again hearing the fine instrument of which Leeds is so proud before the Triennial Musical Festival in October next. Dr. Spark first gave the selections from Meyerbeer's Operas of *The Trovatore*, *The Huguenots*, and *Robert le Diable*. These were followed by two of Benedict's compositions—the Grand March "Malcolm" and the song "By the sad sea waves," from *The Brides of Venice*. Brahms's recitative and song "The Death of Nelson" was next given. Three specimens of synagogue music—one an ancient Hebrew melody and two by Mombach—followed, and the programme was brought to a close by the performance of selections from Costa's Oratorio *Eli*, including the March of the Israelites. A pleasing feature of the entertainment was the presentation of an illuminated address to Dr. Spark from some of the members of the Great Synagogue, Leeds, in recognition of his services on the occasion of Hospital Sunday, a compliment which was acknowledged by the recipient in a brief but appropriate speech.

**LEICESTER.**—The annual Invitation Concert of the Amateur Vocal Society, assisted by the Orchestral Society, was given at the Temperance Hall on Tuesday evening, the 1st ult. The first part of the programme was devoted to Mendelssohn's *Athalie*, the connective passages being read by the Rev. Jos. Wood. The second work was Mr. E. Prout's Cantata *Alfred*. The solo vocalists were Miss Sturges and Messrs. Carter, Gamble, Goward and Biggs. The choruses in both compositions were given with good effect. Mr. Ellis conducted, and Miss Deacon presided at the piano-forte. The annual Invitation Concert of the Orchestral Union took place at the Temperance Hall, on the 8th ult., before a numerous audience. The principal pieces for the band—Beethoven's Symphony in C minor and the Overtures *Ruy Blas* (Mendelssohn) and "Poet and Peasant" (Suppé)—were well played, under the able direction of Mr. Ellis. Songs were contributed with much success by Miss Annie Thomas; and the violin solos of Mr. F. Ward, and the performance of Weber's Concertstück by Mr. Ellis were interesting items in the selection. The songs were effectively accompanied by Mr. Hancock.

**LEWES.**—On Wednesday evening, the 23rd ult., Miss Annie Tate, R.A.M., gave a Pupils' Concert, assisted by Mr. Edward Harper, vocalist, Miss Crockett, solo harp, and others. The Concert was most successful.

**LOW FELL.**—The Spring Concert of the Gateshead Fell Amateur Vocal Society took place on the 2nd ult., under the conductorship of Mr. Edwin J. Kowley. The first part of the programme consisted of Spohr's *Christian's Prayer*, the solos being ably rendered by Mrs. Vinycomb, Mr. Mace, Mrs. Rowley and Mr. R. Armstrong, the two latter local amateurs of considerable musical culture. The fine choruses of the work were effectively sung by the choir. The second portion of the programme consisted of part-songs, songs from each of the solo vocalists, a trio of Haydn's, and two quartets for strings, by Schubert and Mozart respectively, performed with great taste by gentlemen amateurs of the neighbourhood. At a previous Concert, the services of Mr. Kowley as Conductor, extending over a period of five years, were acknowledged by the presentation of a handsome gold watch, subscribed for by the members and their friends.

**MADELEY, SHROPSHIRE.**—On Tuesday evening, the 8th ult., the Choral Society gave a Concert in the Institute. The first part of the programme comprised the *Creation*, and the second Stainer's *Daughter of Zarus*. The solo vocalists were Miss H. Johnson, Mr. Wm. Anstice and Mr. Tuke. Musically the Concert was very successful, the choruses being given with great precision and vigour. The accompaniments were played on the piano-forte and Mustel organ. Mr. Smart (Newport) conducted.

**NATAL.**—The first Concert of the Philharmonic Society for the present season was given at the Theatre Royal, on April 13, when Gounod's Cantata *Galila* was excellently rendered. This composition, written during the Franco-German war, was designed to represent the then desolate and forlorn condition of France, and contains many of those fine orchestral effects which reached their

highest development in the composer's *Redemption*, a work unfortunately not yet known in the colony. The soprano part in the Cantata was well sung by Miss J. Stuart, and the choruses—especially the concluding one, which was encored—were given with much precision and effect. The second portion of the Concert was miscellaneous, and included some well-arranged orchestral selections, glees, and part-songs, a harp solo by Mrs. Hope, and vocal pieces by Miss Hodge, Miss Kate Hoffman, Messrs. Bentley, Siedle and Brown. The Cantata was ably conducted by Mr. MacColl, Mrs. MacColl was an excellent pianoforte accompanist, and Mr. Brown rendered efficient aid at the harmonium.

**NEWCASTLE.**—Mr. Alderson gave his seventh Invitation Concert in the Town Hall, on the 1st ult. The programme consisted of Mr. Gaul's sacred Cantata *The Holy City*, and *Eudora*, a dramatic idyll composed by Dr. Cresser, Organist of Leeds Parish Church. Both works were excellently rendered, the singing of the choir showing marked improvement. *Eudora* was conducted by the composer, and the accompanists were Mr. Vincent and Mr. Alderson.

**NORWICH.**—The twenty-fourth Concert of the Norfolk and Norwich Musical Union was given at St. Andrew's Hall, on the 9th ult., with much success. The principal item in the programme was Weber's adapted Opera *Freischütz*, the melodious and bright music in which was fully appreciated by the audience. The illustrative verses (translated from the German by the Rev. J. Troutbeck) were recited by Mr. Bosworth Harcourt with excellent effect; and Miss Agnes Larkom elicited warm applause for her rendering of the soprano music, especially the charming song "Lonely am I now no longer" (with flute obligato by Mr. Edwards). The choruses, too, were well sung, and the work was ably conducted by Dr. Bunnett. In the second part of the programme, which was miscellaneous, the pianoforte-playing of Miss S. M. Morse (a pupil of the Conductor) was much admired.

**OLDBURY, WORCESTERSHIRE.**—On the 13th ult., Professor Ridgway, of the Institute, Ladywood, Birmingham, opened the new organ, built by Messrs. Hewins, Stratford-on-Avon, at the Independent Chapel, Langley Green, by a Recital of selections from Oratorios, which were excellently rendered.—On the 20th ult., Mr. W. T. Belcher, Mus. Doc., Queen's College, Oxon., gave a performance of high-class music, selected from the works of the great masters. The qualities of the instrument were well exhibited on both occasions.

**PLYMOUTH.**—The third Subscription Concert of the Vocal Association, under the able conductorship of Mr. F. N. Lohr, was given at the Guildhall, on the 8th ult., with much success. Barnett's Cantata *The Ancient Mariner* occupied the first part of the programme, the principal vocalists being Miss Agnes Larkom, Miss Annie Dwyell, Mr. Abercrombie and Mr. Harrington Foote. The work was excellently performed, both Miss Larkom and Miss Dwyell eliciting well-deserved applause in their solos, and the choruses being rendered with much precision and effect. The second part was miscellaneous, an irresistible encore being obtained by Miss Larkom for her singing of "Lo! here the gentle lark," with flute obligato by Mr. H. Thomas. At the opening Concert of the Society next season, Gounod's *Redemption* will be given for the first time in the West of England; and it is announced that no expense or pains will be spared to present the work according to the intention of its composer.

**READING.**—The members of King's Road Choral Society, assisted by a few friends, gave an excellent performance of Handel's Oratorio *Judas Macabæus* in the large schoolroom of the Chapel, on the 8th ult. The band and chorus numbered about 100 performers, the principal vocalists being Mrs. Withall, Miss Colebrook, Miss Nye, Miss Long and Miss Stokes; Messrs. Hawley, Eades, Millar, Lawler, Chenoweth and Sacret. Mr. Collier was an able Conductor.

**REDHILL.**—An excellent performance of Gounod's *Redemption* took place on April 24, at the Market Hall. The principal vocalists were Miss Adeia Vernon, Miss Emily Dones, Mr. Harper Kearton and Mr. J. Bridson. The work made a deep impression upon the audience, the salient points being most effectively brought out, under the able conductorship of Mr. Henry T. Pringuer.

**SALISBURY.**—The Sarum Choral Society gave its first Concert of the season at the Assembly Rooms, on Wednesday, April 25, when Mendelssohn's *Hymn of Praise* and a miscellaneous selection (including Haydn's No. 17 Symphony, &c.) were performed. The principal vocalists were Miss Agnes Larkom, Mr. Hanson and Mr. Crick. There was a full band and chorus of upwards of a hundred performers; leader, Mr. A. Burnett; Conductor, Mr. W. P. Aylward. The Concert was most successful.—The third of Miss Aylward's Chamber Concerts took place on the 22nd ult. As on former occasions, the concert-giver was assisted by Messrs. Burnett, Moberly, Hill and Whitehouse; and Spohr's Quartet in G minor, Rubinstein's Sonata in G and Schumann's Quintet in E flat were performed and much appreciated by the audience. The Concerts will be resumed in September.

**SARATOGA, U.S.**—The "May Festival," conducted by Professor Richardson, of Temple Grove Seminary, commenced on the 8th ult., and continued during the week. The programmes, which were miscellaneous, had been excellently selected from the works of the best composers. The singing of the choir was extremely good, the Te Deum in G (Hopkins) and "Unfold, ye portals," from Gounod's *Redemption*, being especially grand and impressive. The principal solo vocalists were Mrs. L. A. Sharp, Miss Carrie Carr, Miss E. C. Cromwell, Mr. C. F. Webber, of Boston, and Dr. T. D. Worden. Other features of the Festival Concerts were the pianoforte solos by Mr. W. H. Sherwood, the violoncello playing of Herr Wilhelm Mueller, violoncellist to the Emperor of Germany, and Dr. W. H. Schultze's violin solos. The accompanists were Miss Lyker and Mr. Ben. Merrill. The Concerts were held at the Congress Hall, with the exception of the closing one, which was given in the First Presbyterian Church, the programme consisting almost exclusively of organ music; Mr. Gerrit Smith, of Albany, presiding at the organ with much efficiency. The Festival was throughout highly successful.

**SWANSEA.**—The Glee and Madrigal Society held its second Invitation Concert at the Albert Minor Hall, on the 4th ult. The instrumentalists were Messrs. J. Squire and W. Dowle Jones (violin), and Mr. T. H. Jones (violoncello); Miss Aubrey presiding at the pianoforte.

The solo vocalists were Miss Robinson, Messrs. S. P. Wills and D. W. Evans. A selection of part-music was rendered, under the conductorship of Mr. J. Matthews, Organist of St. James's Church, including a setting of Southey's ballad "The Well of St. Keyne," composed by the Conductor of the Society.

**TAUNTON.**—The members of the Philharmonic Association gave their first Concert of the season at the London Hotel Assembly Rooms, on Thursday, the 10th ult., when Haydn's *Creation* was performed. The soloists were Madame Catherine Penna, Mr. George Cox and Mr. Robert Hilton, who were all highly efficient. The choruses were well rendered, the Association being ably assisted by a contingent from the Wellington Harmonic Society. The band, numbering forty-six performers, was led by Mr. Michael Rice; Mr. A. W. Waite, principal violoncello. Mr. Thomas J. Dudeney conducted with his well-known ability.

**TIMSBURY.**—On Tuesday, April 24, a Concert was given in the Temperance Hall by the recently formed Musical Society. The programme was well selected, and consisted of part-songs, glees, &c., creditably rendered by the members of the Society, the songs and instrumental pieces being sustained by Mrs. Gieve, Mr. G. H. North and Mr. Asquith (Wells Cathedral). Miss Florence M. Fear presided at the piano, Mr. W. Goold was violinist and Mr. C. S. Oxley conducted.

**TISBURY, WILTS.**—A Vocal and Instrumental Concert was given in the Schoolroom, on the 4th ult., under the patronage of H.R.H. the Prince of Wales, in aid of the funds of the Royal College of Music. The vocalists were Signor Franco Novara, Mr. Acott (Salisbury Cathedral), Mr. Uriah Coombes, Mr. Wade, Mrs. Wells and Miss Frost; instrumentalists, Miss Harding (piano), Miss Nellie Harding (violin) and Mr. Augustus Aylward (violoncello). The Concert, which was highly successful, was arranged by Mr. Uriah Coombes.

**TOTTENHAM.**—The members of the Musical Society gave their last Concert of the season on Thursday evening, the 3rd ult., in the Schoolroom adjoining the High Cross Congregational Church. The programme, which was miscellaneous, opened with an orchestral selection, well played and highly appreciated. The choruses were given with admirable precision and expression, and a clarinet solo, contributed by Mr. A. C. Brooks, was a feature in the programme. A number of songs and duets were excellently rendered. Mr. Fred S. Oram conducted.

**WATFORD.**—The third and last of the Saturday Popular Concerts was given in the Large Hall of the Public Library on April 21. Miss Alice Brooks's singing was the feature of the evening, all her solos being warmly applauded and several encored. She also joined Mr. W. J. Brooks with much success in Marzials' duet "Friendship." The other vocalists were Mr. T. Oakley and Mr. Henry Graham, who elicited marked applause in their songs. The Hon. Reginald Cagel, at the conclusion of the Concert, paid a well-merited compliment to Miss Brooks, by whose exertions, he said, the performances have been so successfully carried on.

**WEDNESBURY.**—Dr. Belcher, of Handsworth, gave a Recital on Sunday afternoon, the 6th ult., on the new organ erected in St. James's Church by Messrs. Nicholson and Ward, of Walsall. The programme was excellently rendered, and Dr. Belcher fully displayed the fine qualities of the instrument. Vocal solos were contributed by Mr. A. Smith, Choirmaster of Twidale Church, and Mr. S. J. Bishop. Mr. R. W. Smith, Organist of the Church, accompanied.

**WELLINGTON, N.Z.**—The Orchestral Society gave its second Concert on Friday, March 16, under the direction of Mr. Robert Parker. The programme fully maintained the high standard inaugurated by the first Concert of the Society, its principal feature being Beethoven's Symphony in D (No. 2), which was played in its entirety for the first time in Wellington. It was attentively listened to, and most enthusiastically received by a crowded audience. The other orchestral items were Mozart's *Don Juan* overture, Weber's *Oberon* and Schubert's *Entr'acte* (in B flat) from *Rosamunde*, all of which were finely rendered. Mendelssohn's Quintet for strings (Op. 87) was also admirably played, and four of the same composer's part-songs were sung by a choir of amateurs. Handel's song "O ruddier than the cherry" and Barnby's recitative and air "The soft southern breeze" (*Kebechah*) completed the programme of a very interesting and most successful Concert.

**WEM, SALOP.**—The members of the Choral Society gave their Annual Concert, on the 10th ult., under the conductorship of Mr. Prendergast. The choral and orchestral pieces were well rendered. Madame Dore Hope Lockley was the chief soloist, and her performance was highly appreciated.—Mr. Prendergast, Organist of the Parish Church, gave his monthly Organ Recital on Sunday, the 6th ult., after the evening service. The programme was selected from the works of Mendelssohn, Haydn, Handel, Wagner, &c.

**WHITBY.**—On Wednesday, the 16th ult., the members of the Choral Society presented their Conductor, Mr. Henry Halliday, with a copy of Grove's "Dictionary of Music and Musicians" and a silver-mounted ivory *bâton*, as a token of their respect and appreciation of his successful efforts.

**WILTON.**—Mr. Spinney, the retiring Organist of the Parish Church, has been presented with a testimonial consisting of a silver tea-service, in recognition of his past services, which have extended over a period of eighteen years. The presentation was made at the rectory, when nearly all the subscribers were present. Mr. Spinney, in reply to a few words from the rector, who presented the testimonial, alluded in suitable terms to the pleasure he had always taken in his work and the regret he felt at having to vacate a post he had held so long.

**WINDSOR.**—The Windsor and Eton Choral Society gave a performance of Handel's *Acis and Galatea*, followed by a selection which included Macfarren's Cantata *May Day*, on the 4th ult. in the large hall of the Albert Institute. The artists were Miss Hilda Coward, Mr. Dalzell, Mr. Orlando Christian and Mr. A. Joll. Mr. Samuel Smith conducted, Mr. G. Morsch led the band, and Mr. H. R. Couldrey presided at the harmonium.

**WOODHOUSE EAVES.**—The Choral Society brought its third season to a close on the 4th ult. with an excellent performance of Sterndale Bennett's *May Queen*. The principal vocalists were Miss Lillingstone-Johnston, Mrs. Heygate, Mr. A. L. Fryer (of St. Paul's Cathedral) and Rev. H. Sayers (of Tenbury); pianoforte, Miss Heygate; harmonium, Mr. Callis. The solos were well rendered, Mr. Fryer's singing being much admired. The second portion of the Concert was miscellaneous, the principal feature of which was Caldicott's glee "Humpty Dumpty" (sung by Mrs. Heygate, Mrs. Flint, Mr. Fryer and Rev. H. Sayers). Mr. J. Flint conducted.

**ORGAN APPOINTMENTS.**—Mr. Percy J. Vincent, to the Temporary Iron Church, Rue des Bassins, Paris.—Mr. J. Jackson, to St. Austin's Church, Stafford.—Mr. O. A. Mansfield, to the Manvers Street Wesleyan Chapel, Trowbridge.—Mr. H. C. Tonking, Organist and Choirmaster to Westminster Chapel.—Mr. John Cowen, Organist and Choirmaster to St. Thomas's Church, Charlton.—Mr. George Pearce, Organist and Music-Master to Reading School.—Mr. John Denham, Organist and Choir-director to St. Osburg's, Coventry.—Mr. Thomas Harcourt, Jun., to St. Margaret's Church, Rochester.

**CHOIR APPOINTMENTS.**—Mr. A. Colbourne (Tenor) to St. Sepulchre's, London.—Mr. A. Montagu Shepherd, Principal Tenor and Deputy Precentor to St. Mary's, Bordon Street, W.—Mr. Arthur Edwards (Bass) to St. John the Baptist, Holland Road, Kensington.—Mr. Henry Beaumont (Tenor) to Christ Church Cathedral, Dublin.

### DEATHS.

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